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**MALAY HUMOROUS TALES :
PERFORMANCE, CORPUS OF ORAL TEXTS
AND ITS STUDY**

SHAIFUL BAHRI BIN MD. RADZI

**SCHOOL OF ORIENTAL AND AFRICAN STUDIES
UNIVERSITY OF LONDON**

2000



**MALAY HUMOROUS TALES :
PERFORMANCE, CORPUS OF ORAL TEXTS
AND ITS STUDY**

**A Thesis Submitted by
SHAIFUL BAHRI BIN MD. RADZI**

**In Fulfilment of the Requirement for the Degree of
Doctor of Philosophy
In Malay Literature**

**SCHOOL OF ORIENTAL AND AFRICAN STUDIES
UNIVERSITY OF LONDON**

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Abstract

Like other societies, the Malays enjoy stories which make them laugh. Numerous stories appear and are transmitted by word of mouth when people are gathered at leisure. They bring laughter and joy to teller and audience. The stories usually portray the characters' clumsiness, slow-wittedness, or cunning in their escapades. Up to the present, the subject matter of these stories has never been fully examined. Further studies have mainly focused on the traditional type of humorous tales, their classification, and functions and have based these examinations solely on written texts.

This study seeks to investigate the current practice of the performance of humorous tales in Malay society. It will focus on the roles played by the narrator and audience in order to enliven the performance. In this connection, it is essential to look at the background of the storytelling tradition; the whole corpus of the Malay humorous tales : traditional, modern and contemporary type of tales; also other aspects related to the performance : techniques of delivery, setting, the audience's reception, and the narrator's background (status in the community; personality; level of education; and the way in which they acquired their fund of stories).

The introduction of four different types of classification systems - based on themes, heroes, modes of creation; and plots, - shows that the tales consist of a variety of themes; heroes; tales, and actions performed by the heroes respectively. The thematic

classification in particular will give an alternative classification scheme which could fit numerous tales that exist in oral form. It also shows why the Malay are fascinated by this kind of tales; who are the butt of humour; why they are targeted; and what laughable actions they perform.

The poetic values of Malay humorous tales are evident through their linguistic and literary features. In linguistic terms, the storytellers use colloquial Malay, classical Malay, Malay dialects and some foreign language to execute their repertoire. Literary features take the form of storytelling techniques, which include repetitions, insertion of poetic verses, and shortening phrases. The combination of these linguistic and literary features, reveals that even such colloquial presentation also possesses its own stylized forms of delivery. Discussion of poetics also includes an analysis of the tales' devices of humour and their functions. On the basis of the classification schemes, especially the classification of heroes and plots, it appears that incongruity, ambiguity, absurdity, surprise and a combination of several such elements are the devices of humour that provoke Malays to laughter. Such stories are used to express elements of didacticism in negative terms; for socializing purposes; to represent a form of social and political criticism; to enhance self-respect and arouse a sense of national awareness and integrity.

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List of Abbreviations

Ar	Arabic
<i>BKI (BTLV)</i>	<i>Bijdragen Tot De Taal-, Land-, en Volkenkunde</i> , published by the Royal Institute of Linguistics and Anthropology, Leiden.
(Ch.)	Chinese
(coll.)	Colloquial
C.O.P.	Classification of Plots
DBP	Dewan Bahasa dan Pustaka
E	Ethnic
Eng	English
Isl	Islam
<i>JMBRAS</i>	<i>Journal of the Malayan Branch of the Royal Asiatic Society.</i>
<i>JSBRAS</i>	<i>Journal of the Straits Branch of the Royal Asiatic Society.</i>
(Jv.)	Javanese
(Kel.)	Kelantan
M	Modern
(Mi.)	Minangkabau - ethnic commonly in Negeri Sembilan
Mis	Miscellaneous
O	Occupational
Q	Human Quality
Qam	Ambivalent

Qc	Cunning
Qhy	Hypocrisy
Qn	Numskull
S	Sex
T	Traditional
UIA	Universiti Islam Antarabangsa
UKM	Universiti Kebangsaan Malaysia
UM	Universiti Malaya
UMNO	The United Malays National Organization
USM	Universiti Sains Malaysia

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Above all, I am extremely grateful to the Universiti Kebangsaan Malaysia (UKM) for offering a place and scholarship which enabled me to further my study at SOAS.

Without such a grant it would have been impossible to accomplish this study and fulfil my dream. To my colleagues, namely Mohd. Fauzi, Shahlan, Ungku Maimunah, Che Abdullah, my former lecturers and the general staffs of Jabatan Persuratan Melayu, UKM, I would like to express my sincere gratitude for their support, encouragement and assistance during the entire period of my research. Last but not least, I wish to thank Muhammad Haji Salleh who is responsible in diverting my attention to the field of Malay oral literature.

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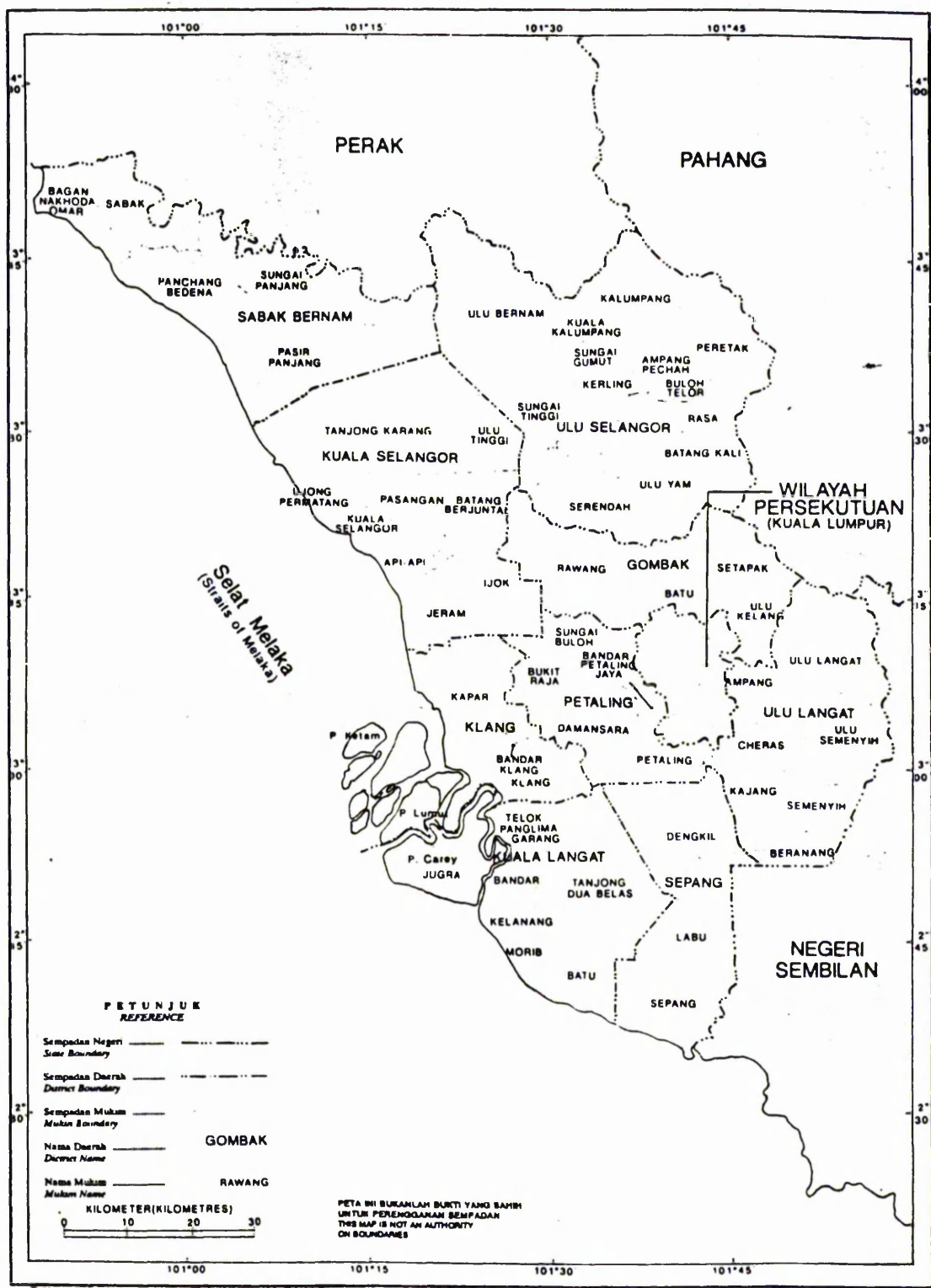
Map 1

Peninsular Malaysia



Map 2

The State of Selangor

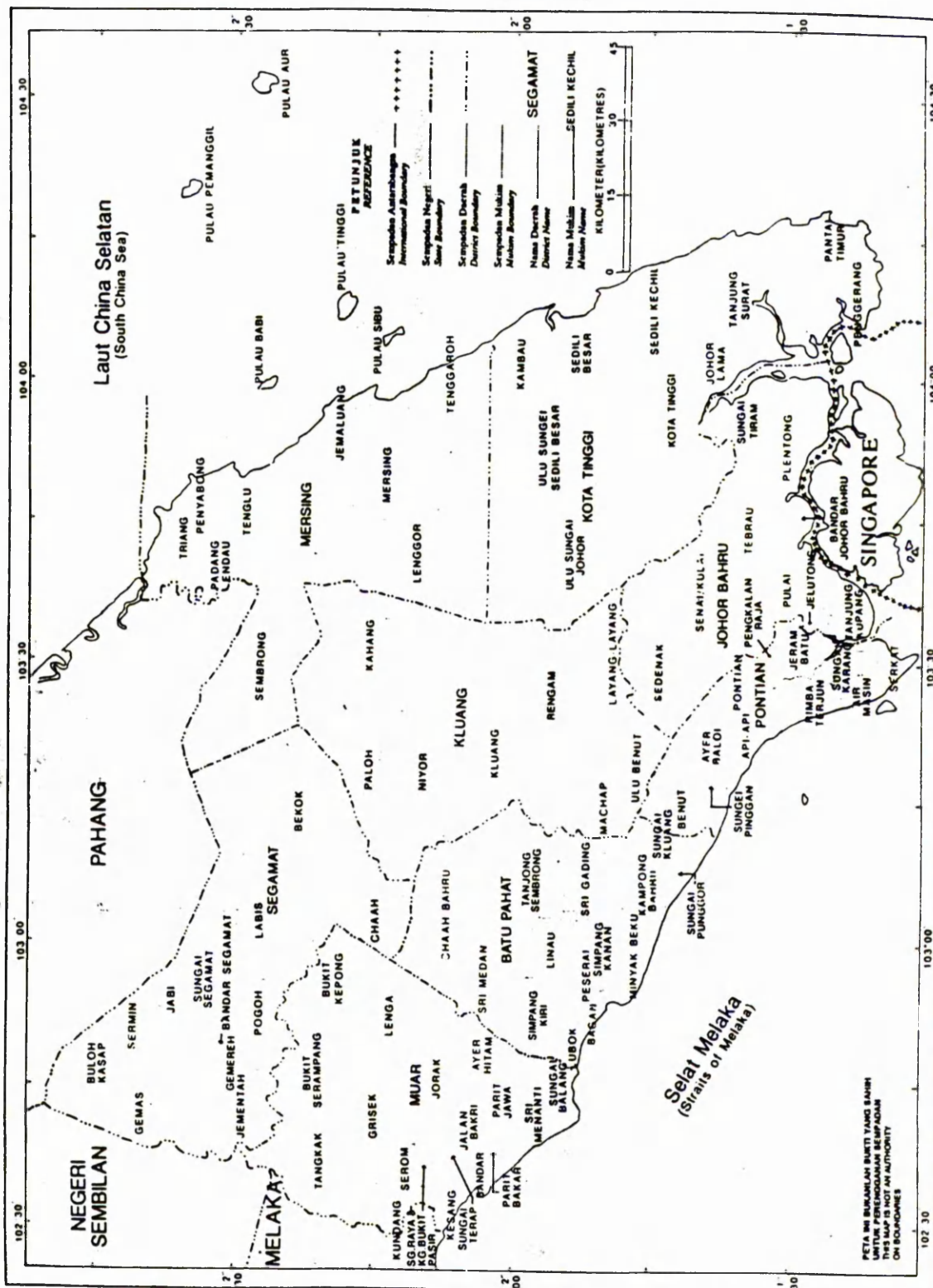


Source: Population and Housing Census, Department of Statistics Malaysia, 1992

Map 3



Map 4



Introduction

Scope

This study is oral-orientated, fully based on oral data, i.e., the Malay humorous tales told by ordinary people on a non-professional basis. It will consider the whole corpus of Malay humorous tales of traditional, modern and contemporary types with both human and non-human characters. Before this thesis, a number of studies on this subject matter had been conducted, but mostly in a form of short articles. Usually, these studies confined their scope to traditional tales, especially those on the five well-known heroes,¹ and utilized written texts. To this extent, the topic can be considered a neglected one.

Examination of Malay humorous stories, especially from the perspective of their performance by ordinary people and considering all kinds of stories that contain elements of laughter, has yet to be carried out. Besides, the existing classification schemes,² may be considered inadequate as they consist of only three main categories and are restricted to only human heroes. However, there exists a variety of themes from a large storehouse of humorous tales depicting human and non-human characters. Furthermore, the poetic qualities that give aesthetic impact to the genre are usually overlooked, a fact which has been previously ignored by many scholars. Therefore, this study aims to examine the performance of humorous tales by the ordinary people termed “the amateur storytellers;”

¹ Pak Pandir, Pak Belalang, Pak Kadok, Si Luncai and Lebai Malang.

² Based on thematic ground.

to introduce an alternative classification system which could fit all the potential tales; and to reveal and analyse their poetics.

The discussion of the performance of Malay humorous tales aims to describe and analyse the current interest in the practice of storytelling, particularly of the humorous kind in Malay society in Malaysia. Such stories are performed exclusively by non-professionals.³ It is essential to analyse their status in their communities; their personalities; level of education; the way in which they acquired their repertoire of stories; and so forth, in order to outline a clear picture of the cultural context of the storytelling performance.

The delivery of the repertoire will be described in term of performance. In this respect, the examination will concentrate on how the performances were arranged; their setting; and the interactions between the performer and the audience. On the part of the performers, their attitude towards the delivery - willingness, hesitation, confidence, competence etc.; their style and idiosyncrasies; the verbal and non-verbal aspects; opening and closing formulas, all these will be examined. In contrast, the perceptions of the audience will be analysed as well. This will include the way they experience the stories, i.e. their reactions; and their interaction with the storyteller before, during and after the storytelling event. By looking from both angles, it will be possible to show what

³ This group of people formed the other half of the storytellers who were usually neglected by previous studies of Malay oral literature. However, in this respect, Sweeney's study (1976) is an exception. He focused only on 'Pak Pandir' tales collected throughout Peninsular Malaysia told by a similar type of performers to those with which this study is concerned, the amateur storytellers.

took place during the performance - their different contributions; the roles they played; factors in creating lively atmosphere; and to judge the success of the event.

This study also intends to introduce four different types of classification system : thematic classification; classification of heroes; classification according to mode of creation; and classification of the plots. Through such classifications, it will show the variety of themes characteristic of humorous stories; types of heroes they revolve around; types of tales; and types of actions performed by the heroes. Furthermore, the classifications suggested will help one to understand why the Malay are fascinated by this kind of tales; who are the butt of their humour; against whom the stories are targeted; and what are their functions.

As for the poetics of the tales, this aspect will be examined through two features : linguistic and literary. By doing so, the beauty of the colloquial presentation will become evident. In linguistic terms, it makes it possible to show how the narrators use their linguistic abilities in presenting their repertoire. On the other hand, the literary features will reveal various types of storytelling techniques employed by the narrators. These include repetition, insertion of verses (*pantun*), and shortening phrases. In this way, it will be shown that non-professional presentation, too possesses some elements of stylized form in delivery. The analysis of the poetics will also include the tales' devices of humour and their functions. In the case of humorous devices, the classifications of heroes and plots will be used to discover what provokes Malays to laughter.

In a way, this thesis hopes to form a complementary examination (since previous studies of Malay oral literature have focused on professional artists),⁴ in order to make a contribution to the understanding of the sphere of Malay oral literature as a whole.

To achieve the aims formulated above, this study is divided into five chapters. Chapter One focuses on the context of the storytelling tradition of the Malay society in Malaysia. It will discuss the past and the current interest in storytelling performances, particularly the telling of humorous tales. It is important to give a brief sketch of the changes of interest in storytelling and types of tales, which are due to the vast growth of modern developments. This chapter will also focus on discussing the narrators' personalities; their status in their communities; their level of education; and the ways in which they acquired their repertoire of stories.⁵

Chapter Two looks at delivery from the perspective of "performance" in order to give a clear picture of this aspect. It will describe the event in terms of the atmosphere created during the narration of such tales, which includes observations on the actions and reactions of the storyteller and the audience. It deals with the narrator's style and idiosyncrasies; audience's interventions; and various factors that determine the success of such events.

⁴Examples of studies devoted to the professional realm are : Sweeney (1969, 1970, 1971, 1972a, 1972b, and 1994); Phillips (1981); Inon Shahrudin Abdul Rahman (1983); Mustafa Mohd. Isa (1987); Muhammad Haji Salleh (1991); and Derks (1994).

⁵ It is one of the three elements of context other than the scene of performance and social or cultural environment, as pointed out by Okpewho (1992 : 105 - 106).

Chapter Three focuses on the presentation of the collected material. It will be quoted in its original form in order to preserve its oral flavour and to show its colloquial nature. Thus, the transcription will take into consideration what was actually said by the narrator, and it will also include the audience's remarks either related or unrelated to the story.

Chapter Four will be specifically devoted to classifying the tales. The tales are identified and grouped on the basis of their themes, types of hero, mode of creation, and types of plots. The principal aim of this chapter is to establish what types of tale provoke Malays to laughter, who are the butt of humour and why they are targeted.

Chapter Five examines the poetics of the tales. The inquiry covers the discussion of linguistic and literary features. The former shows how the narrator utilized his linguistic skills to give an aesthetic impact to the delivery. This section also serves to show how the narrator uses various storytelling techniques in the delivery, and it includes a discussion of devices of humour, and of the functions of the tales.

The findings of this study, which emerge through the investigations and discussions in all five chapters, will be summed up in the final section, the Conclusion.

Field Work

Information for this study was mostly gathered during three months of field research during the period of September to December 1997. It was drawn mainly from Kuala Langat, Selangor; Merlimau, Melaka; and two districts in Johor, those of Muar and Kluang. Several days were spent at the Dewan Bahasa dan Pustaka,⁶ Kuala Lumpur, where several tapes on the subject matter are kept. Methods employed to gather materials were observation, interviews and personal participation.

In an examination of the repertoire, it was first necessary to record as many samples as possible from the informants approached. The informants were either known to me (i.e., family members, friends, peers and colleagues) or recommended by friends. In my preliminary investigations, various people were asked for their views on other people whom they knew and who could tell stories; their opinions on the current interest in storytelling; and other details related to the subject matter. Special attention was given to elderly people, usually the storytellers themselves and members of the audience present, in order to elicit memories of storytelling sessions during their childhood and youth - in terms of types of humorous tales; the way they are delivered; and other matters related to storytelling.

⁶ The Dewan Bahasa dan Pustaka (DBP) is Malaysia's language planning agency; See *Dewan Bahasa dan Pustaka* (1989).

Of 22 informants approached, 13 were from Kuala Langat; 4 from Merlimau and Muar; and 5 from Kluang (see Fig. 1). These 22 informants contributed 196 of the 216 stories gathered, ranging from traditional to modern; including human and animal subjects; and well-known and unknown stories. Of the 22 storytellers only one is a woman. The recordings were transcribed and later codified for reference purposes. On several occasions, I employed the trick of requesting the informants to repeat certain stories, pleading that the earlier recording had been accidentally erased. This enabled me to verify how fixed were the form and the content of the recorded stories. However, 26 of 216 stories were recorded earlier, in June 1995. They were solely gathered from the district of Kuala Langat, Selangor.

Three stories were copied from the recorded documents kept in Pusat Dokumentasi Melayu (Centre of Malay Documentation), Dewan Bahasa dan Pustaka.⁷ First is the tale 'Kulup Kecil Kulup Besar' (Small Kulup Big Kulup - PR 94) by Ismail bin Gonyek from Kampung Ghalib, Sungai Jelutong, Negeri Sembilan, recorded in 1967. The other two stories were narrated by Khatijah binti Nordin from Muar, Johor in 1971. Her stories were 'Si Buta, Si Pekak, Si Bodek' (The Blind, The Deaf, and The Hernia - PR110b) and 'Pak Pandir' (PR 110d).⁸

The rest of the 17 samples are labeled as "anonymous" in this study. Some of the stories are in my own repertoire. They were acquired during my teaching career

⁷ For a brief account of the centre's functions and successes, see Wan Yusof Haji Wan Hassan (1997).

⁸ All the tale numbers were written down according to DBP's listing of recorded materials. For a full account of the DBP's recorded materials, see Wan Yusof Haji Wan Hassan (1997).

particularly in Kluang, Johor and some just recently. These “anonymous” materials also include several stories narrated by friends who did not want to be identified. Both these two groups of stories (Dewan Bahasa dan Pustaka and the “anonymous”), comprising 20 stories, will be used as supplementary material to the ones collected from the focus areas.

Figure 1.
Sources of Stories

No.	Area / Source of Stories	Tale	Tale
1.	Kuala Langat - 1995 Kuala Langat - 1997	26 101	127
2.	Melaka / Muar	27	27
3.	Kluang	42	42
4.	Dewan Bahasa dan Pustaka (DBP)	3	3
5.	Anonymous	17	17
Total			216

Earlier Studies

The interest in Malay oral literature started during the end of 19th and the early 20th century. During these early stages interest was mostly devoted to the collection, translation and publication of tales of various genres.⁹ William Maxwell, R.J. Wilkinson, Walter Skeat, G.M. Laidlaw, A.J. Sturrock, Richard O. Winstedt, Snouck Hurgronje, H.C. Klinkert, and C.A. Mees were amongst those who initiated studies in the field of Malay oral literature. As far as humorous tales are concerned, their contributions on the subject are limited compared to other genres. Most of these studies were in the form of

⁹ Among the editions of humorous tales published at this stage were “Pak Senik” (1906), “Mat Janin” and “Pa’ Pandir” (1907) edited by G.M. Laidlaw. In 1908 Winstedt edited “Musang Berjanggut” and *Cherita Jenaka* (consisting of ‘Pak Pandir,’ ‘Pak Belalang,’ ‘Pak Kadok,’ ‘Lebai Malang,’ and ‘Si Luncai’) together with A.J. Sturrock.

short articles; passing comments in wider studies of traditional literature; scattered notes; and compilations, translations and publications of such tales.

The earliest study of the humorous tale is a commentary by Snouck Hurgronje (1906 : 69 - 73) on the comic characters of the Archipelago in his famous work, *The Achehnese*. He showed that the comic character in the folk literature of the Achehnese was Si Meuseukin, who resembled Si Kabayan of the Sundanese; Pa' Pandir of the Malays; and the Javanese Jaka Bodo. Hurgronje further suggested that these comic characters had some similarity with the German Till Eulenspiegel and the Arab-Turkish Juha or Chójah Naçr ad-dín. → what do we make of this ?

R.O. Winstedt (1907 : 1 and 20 - 28),¹⁰ in his commentary on Malay literature, shared Hurgronje's view on comic characters of the Malays. He stated that there is a repertory of short tales, Malay only in their appearance, including humorous tales of foreign origin imported from India, Arabia, Persia and Egypt. As an example he quoted part of a Burmese tale, "The Adventures of Saw Kay," in *The Triumph of Love*, which resembles Si Luncai. Winstedt classified the Malay humorous tale under the label "farcical tale."

Later, in another article, Winstedt (1920a : 15 -21) discussed two versions of the *Hikayat Abu Nawas*, manuscripts of which were kept in Singapore. He claimed that these

¹⁰ In the article, Winstedt gave a translation of 'Pa Bélalang' and several synopses - those of 'Pa Kadok,' 'Lébai Malang,' 'Mat Janin,' 'Pa Bélalang,' 'Si Lunchai,' and 'Musang Bérjanggut.'

versions were identical in subject matter but differed slightly in plot, and further summarized both versions for comparison. In another article "The Indian Origin of Malay Folk-Tales" (1920b : 119 - 126), Winstedt stressed again how indebted the Malays were to India for their folk tales, language, religion, customs, literature and general culture. In the same article, he pointed out that the plots of such Malay humorous tales as 'Pak Belalang,' 'Mat Jenin' and 'Si Luncai' were very similar to those of *Kartha Sarit Sagara*, *Jataka Tales*, *Hitopadesa* and other great South Asian works, while tales such as *Abu Nawas* and *Musang Berjanggut* were borrowed from the *Arabian Nights* and other works of the Arab world.

In his famous work, *A History of Classical Malay Literature*,¹¹ Winstedt expressed the view that the Malays knew only three comic types embodied in five characters. The first type was that of the simpleton, such as Pak Kadok and Lebai Malang. The second, the Malay Handy Andy (numskull), Pak Pandir; and the third, the cunning type represented by Pak Belalang and Si Luncai. Besides these personages, he also mentioned Abu Nawas and Maskhu'lhakk. Winstedt also held that the only genuine indigenous Malay characters were Pak Pandir, Pak Kadok and Lebai Malang, while the rest were of foreign origin, either Indian or Arab (Winstedt, 1939 : 12 - 18). In the preface of the work he emphasised their supposed foreign origin thus : "Malay folklore,

¹¹ The first and second publications were published in the *Journal of Malayan Branch Royal Asiatic Society* in 1939 and 1958 respectively. When the Malay Studies Department was established at the University of Malaya in 1953, the work became the core reading material and created such a demand that it needed to be reprinted, see Ismail Hussein (1974 : 1) and Liaw Yock Fang (1975 : ii).

even, is borrowed, most of it, from the vast store-house of Indian legend, an early crop garnered in the Hindu period, a later in the Islamic.”

M.G. Emeis (1949 : 159 - 164) contributed an anthology of Malay literature, entitled *Bunga Rampai Melaju Kuno*. In this work he included two humorous tales, ‘Lebai Malang’ and an episode of *Hikayat Abu Nawas*.¹² However, he did not contribute any comment on the subject. B. Simorangkir Simandjuntak (1952 : 26 - 29) stated that the simpleton type tales such as ‘Lebai Malang,’ ‘Si Mamora’ and ‘Pak Pandir’ reflected the sense of humour of the Indonesians and were circulated all over the Archipelago.¹³ Abdul Samad Ahmad’s (1960)¹⁴ interpretation was based on Winstedt’s viewpoint particularly stressing the alien origin.

A further study of humorous tales is an article by Benedict Sandin (1960). He introduced a well-known foolish character of the Iban (Sea Dayak) known as Apai Salui. The article encompassed five episodes of Apai Salui’s escapades. Abdullah Sanusi Ahmad (1960 : 311 - 314) focused on a different angle. He emphasized the functions of such tales; for example, as a medium of escapism through listening to funny stories, and also as a form of negative didacticism.

Like Emeis, C. Hooykaas (1963 : 113 - 115) also contributed an anthology of Malay literature. Amongst the examples in the work he included one humorous tale, ‘Pak

¹² He stated that the tales were extracted from the editions of Von Dewall and N.St. Iskandar respectively.

¹³ Simandjuntak summarised *Hikayat Abunawas* and ‘Si Luncai’ in the work.

¹⁴ The work is intended as a school text book and was first published in 1957.

Senik.' In addition, I Gusti Ngurah Bagus (1964 : 269 - 271) outlined and classified Balinese humorous tales into three types; the numskull, such as 'I Blog,' 'Nang Bangsing Teken I Blog,' 'I Blog Panggung,' and 'Pan Blog;' the cunning type, such as 'Pan Mandir,' 'I Tjelempung,' 'I Djero Matra Teken I Tjai Mantu' and 'Pan Brengkak;' and finally, the third type, which possessed the ambivalent features of either numskull or cunning such as 'Pan Angklung Gadang.' Winstedt's ideas on the subject reappeared again in the writing of Arifin Nur (1964),¹⁵ Mohd. Taib Osman (1965),¹⁶ Yahya Ismail (1975 : 15 -17),¹⁷ Abu Bakar Hamid (1976) and Ismail Hamid (1986).¹⁸

Wan Shamsuddin (1966) in his edition of *Abu Nawas*¹⁹ stated that he based the work on two Egyptian texts.²⁰ He further gave short accounts of the tale's literary history and the actual life history of the personage. The work consisted of 21 episodes. However, according to the editor, Nur Sutan Iskandar (1968 : 5), *Abu Nawas* was initially serialised in *Seri Pustaka*²¹ in 1922. In 1928 it was first published in book form by Balai Pustaka²² based on the Koninklijk Bataviaasch Genootschap van Kunsten en Wetenschappen text. Owing to its popularity the tale was republished thirteen times from 1929 to 1968. It

¹⁵ The work is intended for higher secondary school and teacher trainee.

¹⁶ It is in the preface of the new edition of *Cherita Jenaka* (1965 : vii - xii) which was first published in 1963.

¹⁷ This work is also intended for supplementary reading materials for higher secondary school.

¹⁸ Viz., there are only three comic types and Pak Pandir, Pak Kadok and Lebai Malang are the only genuine indigenous Malay personages while the rest are of alien origin.

¹⁹ Another edition was by Jaladin Sanusi in Jawi script but the year of publication is not mentioned.

²⁰ These texts are Sy. Ahmad al-Hashimi's *Kitab Jawahir al-Adab* and Karl Brokman's *Tarikh al-Adabn al-Arabi* (Wan Shamsuddin, 1966 : 6).

²¹ A magazine published by Balai Pustaka.

²² Government Bureau of Popular Literature set up in 1908 by the Dutch government with the primary task of collecting and publishing traditional, popular literature which abounded in Indonesia (A. Teeuw, 1967 : 13 - 14).

consisted of twenty episodes. The work also included a brief account of Abu Nawas' life history.

In 1970, Jumsari Jusuf in her article, "Tjerita2 Djenaka (Farcical Tales)," admitted that most Malay humorous tales were of foreign origin except those of 'Pak Kadok' and 'Lebai Malang.' In the work she summarised six popular tales. These tales are of 'Pak Kadok,' 'Pak Pandir,' 'Mashhudulhakk,' 'Si Luntjai,' 'Mat Djanin' and 'Musang Berdjanggut.' In this article, she also romanized and published the tales of 'Baba Belalang' and 'Lebe Malang' from manuscripts²³ kept at the Museum Pusat, Jakarta.²⁴ According to Ramlan (1972 : 356 - 362), besides the stories about five personages Pak Pandir, Pak Belalang, Pak Kadok, Lebai Malang and Si Luncai, which are popular amongst the Malays in Peninsular Malaysia, humorous tales are widely spread throughout the whole Archipelago. Each ethnic group has its own comic characters, for instance, the Minangkabaus are proud of their Si Pandië; amongst the Sundanese are Si Kabayan, Bapa Puchung, Nujum Sangsara, Ahli Nujum, Aki Bolong and Si Butatuli; while the Bataks have their Ama ni Pandir, Si Jonaha, Si Andingkir, Si Manora na Oto, Si Lahap and Si Bilalong; and the Balinese have their Pan Brayut, Dadang-dudang, Ender, Chupak, I Blog and I Dehe Tuwe, Pan Bongkling and Pan Balangtamak. In addition to this, Ramlan gave two examples of such tales which depicted two different Javanese comic characters; Pak Banjir and Kak Lampo.

²³ The manuscript is of Von de Wall's collection - no. W.212.

²⁴ It is the National Museum of Indonesia, founded in 1778. See, *Djakarta Museum : Art Treasures*. (n.d.).

A new stage in the study of Malay humorous stories started with the publication of Amin Sweeney's (1976)²⁵ famous paper on the subject. Sweeney strongly criticized Winstedt's view on several points on the basis of his own research. The first criticism concerned Winstedt's and Sturrock's way of editing *Cherita Jenaka*. Sweeney stated that it was meaningless to employ the literary style of a written medium when editing an oral text. It resulted in the loss of the oral nature of the text as so many alterations had been made in the edition. Second, the published text encouraged the mistaken view that the text formed the standard version of such tales. The third, Sweeney argued against the idea that there are only three comic types embodied in five characters. He pointed out that there are hundreds of comic characters that can be represented in more than the three comic types. He then went on to show that some characters may even play more than one role. For example, in the oral form of 'Pak Pandir' tales, the figure was not depicted only as a numskull. On certain occasions he might perform as a trickster, who is usually cunning. Sweeney, therefore, concluded that the classification of characters through "type-casting" in Malay folklore, as suggested by Winstedt, is inadequate. Fourth, Sweeney disagreed with Winstedt's notion of foreign sources. He pointed out that what matters most was how the motifs from various sources had been assembled and remoulded in Malay features and settings.²⁶

²⁵ Sweeney also criticized the trend of using published texts for the study of oral literature.

²⁶ In this respect, Sweeney considered that Winstedt had applied an English yardstick to distinguish between indigenous and foreign tales (i.e., 'Pak Kadok,' 'Lebai Malang,' and 'Pak Pandir' are indigenous, while those of 'Pak Belalang' and 'Si Luncai' are foreign). To apply such criteria resulted in every Malay tale being foreign because many 'Pak Pandir' motifs were also found outside the Malay world (Sweeney, 1976 : 16).

Furthermore, in the article, Sweeney focused on the tales of 'Pak Pandir' which were collected throughout Peninsular Malaysia with the help of his students. Through his observation, he classified the tales into six categories according to the plots. Among the categories were what he regarded as a typical 'Pak Pandir' plot types with its basic elements - an order, and misinterpretation of the order - arranged in the specific framework (see below, Chapter Four).²⁷ Sweeney's work was the first study of the subject that based its observation on accurately recorded oral materials.

Ajip Rosidi (1977 : 8 - 9) stated that Si Kabayan was a well-known Sundanese ambivalent comic figure. In his work, Ajip published two episodes of Si Kabayan together with other Sundanese folk tales. The first episode, "Si Kabayan Pergi ke Hutan" (Kebayan ^{Goes} Went To The Forest), depicted the protagonist as a numskull, while the second showed him as cunning figure in "Si Kabayan dengan Mertuanya" (Kebayan and His Father-in-law). Although limited in number, these episodes provide us with a much better idea of Si Kabayan stories than the earlier publication by Achdiat K. Mihadja.²⁸ Another examination of humorous tales is by Maria Indra Rukmi (1978) on 'Pak Belalang'.²⁹ Rukmi transliterated the text and gave some commentaries. However, her commentaries are by and large patently parallel to Winstedt's conception that the tale was of Indian origin.

²⁷ 33 of 82 'Pak Pandir' tales considered in the analysis formed the typical plot type.

²⁸ It is in the form of 37 digested episodes (Achdiat K. Mihadja, 1963 : 98 - 123). The work is among a series of Indonesian folk tales collected from various ethnic groups throughout the nation under the title *Cerita Rakyat*.

²⁹ Her study was based on a manuscript No. W. 212, originally owned by Von de Wall.

Later in 1984, Jumsari Jusuf, A. Ibrahim and Nikmah A. Sunardjo analysed four humorous tales in order to get the most complete, accurate and authentic version of each tale. The four tales chosen were 'Hikayat Bapak Belalang,' 'Lebai Malang,'³⁰ 'Hikayat Abunawas',³¹ and 'Hikayat Mahsyud Hak'.³² To achieve the goal they claimed to apply Paul Mass's theory of comparison of significant plots. The results, the supposedly most complete and accurate version of each tale, were then presented in the work.

In the same year, James Danandjaja (1984 : 117 - 124) classified the humorous tales which he called *lelucon*³³ and anecdotes. Based on the collected samples (i.e., contemporary narratives), Danandjaja classified Indonesian humorous tales into seven categories : *lelucon* and anecdotes about religion, sex, race and ethnic groups, politicians, armed forces, professors and lastly, *lelucon* and anecdotes on collective groups. Each of these divisions was further divided into several sub-divisions.³⁴

According to Muhammad Abdul Latiff (1985 : 14 -15) the people of Brunei also possessed their own simpleton type comic characters such as Si Alooi and Pak Saloi. In their escapades they usually ended up as losers because of their own slow-wittedness and dumbness. H.M.J. Maier (1991) in his article, "The laughter of Kemala al-Arifin : The tale of the bearded civet cat," analysed the *Cherita Musang Berjanggut*. In his

³⁰ Manuscript no. W. 212 of Von deWall's collection, (consisted both tales, 'Bapak Belalang' and 'Lebai Malang'), and Winstedt and Sturrock's *Cherita Jenaka*.

³¹ Manuscripts Br. 209 and W. 124.

³² Manuscripts W. 180 and W. 181.

³³ *Lelucon* is a Javanese term meaning joke, jest, spoof or farce.

³⁴ He gave various examples according to these divisions. However, they are in the literary style of written works. Further discussion of the matter will be found in Chapter Four.

observations, Maier showed how the narrative challenged the supreme power of the royal court through the protagonist and his wife. The couple made a fool of the king, the prince, the vizier, *temenggong*³⁵ and *kadi*.³⁶ Through laughter, this tale revealed the weakness of those in power.

Further sources were presented in Liaw Yock Fang's *Sejarah Kesusasteraan Melayu Klasik* (1991 : 13 - 27), a revised version of his 1975 work. This work is more of a comprehensive encyclopaedia of Malay works, containing summaries of all the major Malay humorous tales that are well-known. In his commentary he stated that all ethnic groups in the region have their own comic figures, as do other races. Fatimah Md. Yassin (1991 : 150 - 165) claimed that folktales such as humorous tales are a kind of educational aid in teaching morality.³⁷ Fatimah Busu (1992 : 20 - 22) stated that Malay humorous tales also contained elements of satire.³⁸ Then Jamilah Haji Ahmad (1993 : 99)³⁹ claimed that the Malays also possessed other light traditional humorous tales such as 'Kulub Kecil Kulub Besar,' and 'Pak Raja Muda' beside those usually discussed (i.e., 'Pak Pandir,' 'Pak Belalang,' 'Pak Kadok,' and others). These narratives were recorded by the staff of Dewan Bahasa dan Pustaka (DBP), Kuala Lumpur. On closer observation,

³⁵ Title of high-ranking feudal Malay enforcement official.

³⁶ Judge in the Islamic court.

³⁷ Among the tales she focused on in the article were those of 'Pak Pandir,' 'Lebai Malang,' 'Pak Belalang,' and 'Si Luncai.' The article was first published 1990, in Rahmah Bujang (ed.). *Dialog Kesusasteraan*. Jabatan Pengajian Melayu : Universiti Malaya.

³⁸ Among the tales that she mentioned were those of 'Musang Berjanggut,' 'Lebai Malang,' 'Pak Kadok,' 'Mat Jenin,' 'Abu Nawas,' 'Sang Kelembai,' 'Si Luncai,' and the series of animal tales that of 'sang kancil.'

³⁹ The article first appeared in June 1990 issue of *Dewan Sastera* (85 - 89).

however, it was revealed that only four stories in the DBP collection can be classified as humorous.⁴⁰

The functions of humorous tales were highlighted by Ahmad Samin Siregar (1995 : 3 - 16), who added to those functions mentioned by Abdullah Sanusi Ahmad⁴¹ one more, i.e., social criticism, especially the criticism of the manipulation of the lower stratum by the higher strata in the social hierarchy, reflected, for instance, in the tales of 'Pak Belalang,' 'Si Luncai' and 'Pak Kadok.' Normazrina Ma'arof (1995) applied Sigmund Freud's theory of psychoanalysis to examine the personalities of various characters in Malay humorous tales. She based her study on the five tales in Winstedt's and Sturrock's *Cerita Jenaka, Hikayat Musang Berjanggut*,⁴² and *Hikayat Abu Nawas*.⁴³ Aripin Said (1996 : 53 - 55) had an opinion similar to that of Fatimah Md. Yassin and Ahmad Samin Siregar, mentioned above, about the functions of humorous tales. He pointed out that, besides the function of entertainment, these tales also served as educational aids and a form of social criticism. In highlighting his views he also used the five well-known humorous tales (i.e., 'Pak Pandir,' 'Pak Kadok,' 'Pak Belalang,' 'Lebai Malang' and 'Si Luncai'). However, on the whole, Aripin's work is quite close to those of other scholars whose ideas are based on Winstedt's views. A recent commentary on

⁴⁰ However, only 3 stories were considered in this study. The story of 'Pak Raja Muda' coded PR133 told by 40 years old Muhammad bin Abdullah from Kampung Beta, Kota Bahru, Kelantan was omitted in this study. The omission was due to my lack of knowledge of Kelantanese dialect. Basically, the story is similar, or may be considered as a variant to, 'Pak Belalang.' It was recorded on 1st. May 1968.

⁴¹ See page 11.

⁴² Based on Abdullah Haji Musa Lubis's edition published in 1965.

⁴³ Based on Wan Shamsuddin's edition published in 1966.

the subject is by Abdul Wahab Ali (1997). He stated that in recent times modern types of humorous tales were still created and told at leisure for socializing purposes.

Looking through the years, in the studies of Malay humorous tales, a variety of issues has been touched on by various scholars. It began by the introducing of comic figures in various parts of the region by Hurgronje, who tried to trace the foreign origin of each Malay character. The same approach dominated in the works by Winstedt and became the common trend throughout the study of humorous tales. This idea of borrowing from India and the Arab world, coupled with the acknowledgement of only 3 types of comic characters : simpleton; numskull; and cunning, remained unchallenged in the works of 'Winstedtians' (see above) for several decades until the publication of Sweeney's paper in 1976.

The situation in this field began gradually change from the 1960s when Abdullah Sanusi emphasized the functional aspect of such tales - a medium of escapism and a form of negative didacticism, and especially in the 1970s when Sweeney applied a structural method in the examination of the plot types of 'Pak Pandir' tales. New approaches to the problems of classification and functions of humorous stories are shown in the works of 1980s - 1990s (Danandjaja, Maier, Fatimah Busu, Ahmad Samin Siregar, Aripin Said and Abdul Wahab Ali).

However, until the present time the analysis of humorous stories has mostly been based on written sources in the form of manuscripts and editions, with Winstedt's and Sturrock's *Cerita Jenaka* as the most popular object of study. Only on 3 occasions were oral texts used (see Sweeney 1976, Danandjaja 1984, and Abdul Wahab Ali 1997). Besides that, modern humorous stories, though they are very numerous, have very rarely become the object of thorough examination. At present, only tales that portray the human form are classified under the catchword "*Cerita Jenaka*," humorous tale. Popular tales such as 'Pak Pandir,' 'Pak Belalang,' 'Pak Kadok,' 'Lebai Malang,' 'Si Luncai,' *Abu Nawas*, *Musang Berjanggut* and a few others have been published as children's reading materials. In spite of some achievements, in most of the works, the interpretation and commentary on the subject are still limited and the conclusions ill-grounded. To overcome these shortcomings at least partially is the goal of the present thesis.

Chapter One

Background

The Social Context

Malaysia has achieved rapid economic development through her six successive five-year development plans in the last three decades. The nation currently emerged as one of the fastest growing economies in the ASEAN region (Wan Abdul Manan, 1996 : 359). This achievement reflects the government's ambition to drive the nation towards greater industrialization in the economic transformation process towards the status of a fully-developed economy by the year 2020¹ (Mei Ling Yong and Ng Suew Kiat, 1996 : 281).

What about
currency crisis?

why this crisis date -

In 1980 the population of Malaysia was estimated to be 13.7 million people, of whom 11.4 million (83%) were in peninsular Malaysia. Of this 11.4 million multi-racial society, 6.3 million (55%) were Malays, 3.9 million (34%) were Chinese, and 1.2 million (10%) were Indians (George Cho, 1990 : 12 - 16). However, the majority of the Malays (approximately 70%) lived especially in the urban outskirts and rural areas. The economic boom has eventually resulted in gradual changes to the Malays' traditional cultures and lifestyles. One of the elements that has been affected and threatened by the vast growth of modern development is the oral tradition of yesteryear.

¹ Better known as Vision 2020 (*Wawasan 2020*), see Ahmad Sarji Abdul Hamid (1993).

The three areas dealt with in this study; Kuala Langat, the southern part of Melaka and Muar, and Kluang, all lie in the western coastal plain of the peninsula (see Map 1, 2, 3 and 4). Kuala Langat is one of the nine districts of the state of Selangor. It is located south-west of the nation's capital city, Kuala Lumpur. The state of Melaka is situated to the south-east of Kuala Lumpur. Muar is a district in the state of Johor. It lies in the north-western corner of the state on the border with Melaka. Melaka and Muar are approximately 85 miles and 100 miles from the capital respectively. Further down to the south-east of Muar is Kluang, another district in the state of Johor. It is situated in the central part of the state and roughly 160 miles from the capital city. From Kluang, the research area extended to the nearby towns of Ayer Hitam and Yong Peng. Both these towns are in the district of Batu Pahat, Johor.

These three areas are mostly covered by agricultural land planted with oil palm and rubber. Rice-growing areas are found only in the southern part of Melaka especially in Merlimau. Nonetheless, although these areas are dominated by agricultural land, several industrial estates are located in the urban areas such as Muar and Kluang; and also in smaller town areas such as Telok Panglima Garang, Kuala Langat, and Merlimau, Melaka. Most of the industries are involved in manufacturing such things as semi-conductors and electronic equipment. In terms of employment the population is mixed, ranging from professionals, businessmen, and civil servants to factory workers, farmers, and the self-employed.

Jokes/stories about
different ethnic groups?

Because of Malaysia's plural society, the population celebrates many different festivals and holidays. This increases the opportunity to mix socially, whether in the streets of their villages, at home, while visiting neighbours or otherwise. While they chat about various matters they also enjoy both practising and listening to various kinds of verbal arts. The Malays may tell jokes or riddles (*teka-teki*); exchange *pantun* (one of the Malay traditional forms of verse), especially during weddings; sing *Marhaban* (songs of praise for the Prophet Muḥammad) during religious ceremonies, and tell stories. Whether at festivals or on ordinary occasions, the warm climate of the equator enables people to stay long hours outdoors. Usually in the evening until late at night and especially at weekends, men prefer to be out of the house with their friends. In such gatherings they often talk, joke, and tell stories with much accompanying laughter. Both these factors, the many holidays and the climate, encourage people to socialize.

Storytelling

In Malay society there are no special occasions for storytelling sessions. They arise spontaneously when informal groups are gathered together at leisure in a relaxed atmosphere, e.g., during breaks from work or in evening after work; during or after meals or snacks. As regards place, storytelling may either be performed at home or away from home. People may also tell stories during their work, for example during breaks, to pass

the time amongst friends and colleagues. At present, it is rarely that stories are told at home. People much prefer to tell them away from home.

In the past it was common for storytelling sessions to be held in the privacy of the home. The stories were usually told by the older generation in particular, grandparents told stories to their grandchildren; parents to their children and so forth. This was the experience of several of my informants - Syed Yusof, Haji Manan, Tokcik and Cikgu Radi. It was also my own experience in my childhood. Thus storytelling was family-based. Sessions often occurred late in the evening after the evening meal or before bedtime. The setting for storytelling was commonly the main hall (*ruang tamu*) where there is space for a group of people to sit.

The stories told at home were simple, short, and entertaining. There was a preference for edifying tales which contained moral values suitable for children (Fatimah Md. Yassin, 1991 : 150 -165, and Aripin Said, 1996 : 22 - 28). The type of tales with these features are fables and other tales which deal with animals. The most popular animal tales amongst the Malays are the mousedeer stories (*cerita sang kancil*). Other types of tales which were commonly told were aetiological tales (*cerita asal-usul*), such as how the python lost its venom; why the cat buries its excrement; and why the bear has a short tail. Also among the favourites of the narrators were cautionary stories (*cerita teladan*) (that intend to give advice or warning against bad behaviour), such as *Batu*

Belah Batu Bertangkup;² *Nakhoda Tanggang*;³ and *Bawang Putih Bawang Merah*.⁴ Thus as well as entertainment, the stories may have had a didactic functions - to teach and prepare the young generation to cope with life. However, the most likely tales to be told and those most loved by children were humorous tales. The tales usually delivered were the well-known stories about the comic personages of Pak Pandir, Pak Kadok, Lebai Malang, Abu Nawas, Mat Jenin, and Si Luncai.

In recent times, however, such domestic storytelling sessions have been gradually disappearing owing to the growing popularity of modern means of entertainment such as television, video, and radio.⁵ The decline is also due to the fact that nowadays there are decreasing numbers of such narrators, whether men or women, most of whom have died without leaving successors. Aripin Said (1996 : 25) lamented the passing of both professional and informal storytelling. He wrote :

² An edition of the tale is by Abdul Samad Ahmad (1971). The story depicts a woman who kills herself because she is prevented from eating the egg of *tembakul* (a kind of fish) as it had been eaten by her son.

³ An edition of the tale is also by Abdul Samad Ahmad (no date). Another edition is in verse form by Alias Rusulun (1962) entitled *Sha'er Si-Tenggang Anak Derhaka*. The story depicts a rich sea captain who rejected his own mother to avoid embarrassment from his beautiful wife. He is punished by divine intervention and turned, together with his ship and crew, into stone. It is said to have happened at Batu Keb near Kuala Lumpur. For comparison of a similar motif, see 'Malim Kundang,' a folktale from Western Sumatra, (Marian Dakeyne, 1976 : 1 - 3); and 'Cerita Nakhoda Manis,' from Brunei (Taha Abdul Kadir, 1985 : 34 - 49). These stories are considered legends and provide a kind of "historical truth" to certain a locality. Further detail, see Mohd. Taib Osman (1982 : 34 - 35).

⁴ 'Bawang Putih Bawang Merah' is the Malay variant of the Cinderella tale (Izzah Abdul Aziz, 1997).

⁵ Similar view point is also raised by Mohd. Taib Osman (1982 : 3).

"Suasana kehidupan masyarakat yang tenar dengan kepetahan serta kebijaksanaan seorang penglipur lara telah lama berakhir. Suasana itu bagaikan satu nostalgia. Apalagi apabila didapati sudah jarang atau sedikit benar daripada kalangan anggota masyarakat masa kini yang sempat menyaksikan suasana tersebut.

*Jika kita menyorot ke belakang dalam aliran kehidupan masyarakat kita terutamanya di kampung-kampung, ketenaran cerita-cerita rakyat dipertuturkan masih boleh didapati sekitar tahun 1950-an serta pada awal tahun 1960-an. Pada masa itu, masih kedapatan seorang nenek atau seorang ibu yang sering bercerita atau menyanyikan lagu-lagu rakyat sewaktu hendak menidurkan cucu atau anaknya. Orang tua-tua masih mahu bercerita kepada anak cucunya tentang **Batu Belah Batu Bertangkup, Bawang Putih Bawang Merah, Puteri Walinong Sari** dan sebagainya."*

"The atmosphere of social life which was made warm by the fluency and wisdom of a storyteller has long gone. It is just a memory. Moreover, it is rarely that present members of the society have had the chance to witness it.

If we look back to the past, to the society before us especially in villages, when the well-known folktales were told, it was then in 1950s and early 1960s. At that time, there still existed a grandmother or a mother who used to tell stories or sing rhymes to put their grandchild or child to bed. The elderly still loved to tell stories to the young ones about *Batu Belah Batu Bertangkup, Bawang Putih Bawang Merah, Puteri Walinong Sari* and so forth."

Aripin Said's concern is in a way parallel to the comment made by Walter Benjamin (1970 : 87), "[t]he art of storytelling is reaching its end because the epic side of truth, wisdom, is dying out." In some respects, it is because people no longer tell stories for didactic purposes as it used to be in the past. Nevertheless, its fundamental role, position and respectability in teaching moral values may also to some extent have been replaced nowadays by school, due to the vast development in the education system. This ancient role is best described by Marian Dakeyne (1976 : vii) on the storytelling tradition in Indonesia. She writes :

"[t]he story-telling tradition in Indonesia is an ancient one, and centuries ago it formed the most basic medium of instruction in village society. This early role of the folk tale as an educational tool...lies in the message or moral embedded like a seed in the story."

Nowadays, stories are frequently told away from home, in such places as coffee-shops (*kedai kopi*) and food stalls (*warung*). The latter are much preferred as a setting and have mushroomed because of recent economic growth. These stalls operate during the day and in the evening until the early hours of the morning. Such places provide the space for people to foregather for socializing while enjoying food of various kinds. These places gave a great atmosphere for storytelling sessions as they are patronised particularly by men in the evenings, at weekends, and during holidays of various kinds, both national and religious. Usually men tend to stay longer hours in such places with their peers, friends or colleagues away from children, the opposite sex, and family members. For example, Syed Yusof regularly enjoyed telling stories and riddles at these places with his peers. In such places humorous tales are usually told spontaneously, the only common type being tales with a sexual element and of modern flavour, particularly those depicting current issues. These are the popular tales and have flourished in recent times. However, among these contemporary types of tales, traditional narratives with sexual elements may also be told on such occasions as enjoyed by Syed Yusof. In this respect my experience confirms Sweeney's observation :

"Examination will reveal that the age, sex, marital and social status of the informant and of his listeners are important factors in determining what tales are told and how they are told. Here, a variety of permutations are possible. For example, grossly erotic tales may be related only among members of the same sex and marital status, or perhaps between two married couples when all four partners are present," (Sweeney, 1972c : 65).

Malay Humorous Tales

The common view has been that the cream of Malay humorous tales consists solely of the well-known tales of 'Pak Pandir,' 'Pak Belalang,' 'Pak Kadok,' 'Lebai Malang' and 'Si Luncai.' It was as if they were the only ones that had ever existed. This is a view that may have taken root since the appearance of the first published Malay humorous tales under the title *Cherita Jenaka* in 1908.⁶ The protagonist of these tales usually plays either the role of a cunning trickster figure, or a slow-witted fool who arouse laughter in the audience with their escapades.

It can be said that the commonly - accepted repertoire of Malay humorous tales was usually restricted only to tales portraying human characters.⁷ However, elements of humour can also be found in animal characters, such as the famous escapades of *sang kancil* (mousedeer) who also plays the role of a trickster (Asdi S. Dipodjojo, 1966; Philip Frick McKean, 1972; and M. Ramlan, 1973). However, the tales were classified under the heading "beast fable," (Winstedt, 1907 : 8 -19).⁸ Therefore, it is unacceptable to

⁶ Edited by R.O. Winstedt and A.J. Sturrock. The work consisted all those five popular tales and was written down by Raja Haji Yahya bin Raja Muhammad Ali of Chenderiang, Perak. It was later revised and republished several times by various editors and publishers. In 1933, L.D. Whitfield translated four stories except that of 'Pak Belalang' under the title, *Stories Of Long Ago*. The aims of this work was to provided suitable reading material for Standard Four and Special Malay class II of English and local children respectively.

⁷ For instance, see Winstedt (1958); Ismail Hamid (1986); and Jamilah Haji Ahmad (1993).

⁸ Among the published tales of 'sang kancil' were *Hikayat Pelandok Djinaka* (H.C. Klinkert, 1893); *Fables and Folk Tales from an Eastern Forest* (W. Skeat, 1901); "Some Mouse-deer Tales" (Winstedt, 1905); "A Pelandok Tale" (G.M. Laidlaw, 1906 and 1907); *Hikayat Pelandok: iaitu Hikayat Sang Kancil, Hikayat Pelandok dengan Anak Memerang, Hikayat Pelandok Jenaka* (O.T. Dussek, 1925); *Tjeritera Kantjil Jang Tjerdik* (N.G. Wirapoestaka, 1934); and *Salam the Mouse-Deer : Wonder Stories of the Malayan Forest* (A. Hillman and W. Skeat, 1938).

restrict humorous tales only to those about human characters. Omitting the non-human characters does not give a complete picture of Malay humorous tales as a whole.

At present, in their original oral form, these traditional tales are at the brink of disappearance. This is due to the fact that popular interest in such tales has faded away especially amongst the younger generation. There is also a smaller number of potential storytellers, who in the past were mainly the elderly. Such tales are no longer told as often as in the past and have been kept alive mostly in the form of printed materials. However, in recent times one of those famous five tales, 'Pak Belalang,' and *Musang Berjanggut* (of Arabic origin) were transformed into audio-visual form due to the advancement of modern technology.⁹

Nowadays, however, a new type of tales is emerging, generally referred to as modern and contemporary humorous tales (Abdul Wahab Ali, 1997).¹⁰ Similar findings were evidenced from Sweeney's surveys in 1971, 1972, and 1973 (Sweeney, 1976 : 17).¹¹ Such tales have flourished in great variety, taking modern and contemporary issues as their subject matter. These tales usually comprise short narratives in the form of jokes and anecdotes and may include riddles. These tales use as their subjects : anti-

⁹ Both stories were made into films by P. Ramlee and lately into videos. He was the greatest singer, composer, musician, actor, comedian, and film director that Malaysia has ever produced. Further detail, see Abdullah Hussein (1973), and Wan Hamzah Awang (1973).

¹⁰ A seminal paper entitled, "Cerita Lucu Masa Kini," (Present Day Humorous Stories). In the work, he showed several examples of his collected oral tales ranging from ethnicity and political figures to foreign stories transformed into Malay. However, there are presented in a literary style of writing.

¹¹ Among 680 tales collected in a 1972 survey were 'Pak Pandir,' 'Pak Belalang,' 'Pak Kadok,' 'Lebai Malang,' 'Si Luncai' and stories about other sorts of characters such as 'Awang Si Golok Besar,' 'Abu Nawas,' and 'Awang Kerdil.' Besides these tales there are scores of tales relating the exploits of the physically defective; ethnic humour; dialect jokes - misunderstanding of a dialect, and so forth.

Westernism (particularly anti-British);¹² ethnicity (Javanese, Indian, Chinese, Arab, Aborigine (*orang asli*), Sikh etc.); political figures; respectable personages in society, such as imam (prayer leader), *tok penghulu* (village leader), police, army; disabled people, especially the blind, deaf, limbless and so forth. Such narratives are the most popular kind of Malay humorous tales told today. They are told at moments of leisure especially for socializing purposes. They are much enjoyed and are of great interest to their audiences. The emergence of this new type of tales can be considered the *renaissance* of the Malay humorous tale. This shows that the interest in the telling of humorous tales among Malays is still alive. It is an ongoing process and a living tradition. However, a transformation has occurred in the type of tales performed. From the traditional type of tales enjoyed in the past, it has gradually changed into modern stories and, more recently, to the discussion of contemporary issues as its subject.

The Setting

The settings of the performances studied in this thesis were the narrator's home, various food stalls, coffee-shops, school canteens, and a school office. These settings and the performances themselves were pre-arranged for recording purposes. This degree of organisation is not normal as storytelling sessions are usually spontaneous events. In most respects, the natural spontaneity of the events was kept. It was only limited to the extent of fixing the time and place of the performances; getting the storytellers and listeners together, and outlining the type of tales to be delivered, i.e., humorous tales.

¹² Usually known as *orang putih* or *mat salleh*.

At first the storytellers were given a brief explanation of the purpose of the undertaking (to make an academic study of humorous tales). Furthermore, they were requested to narrate any sort of stories they knew which contained elements of humour. They were also told that their stories might either be short or long; on human or animal subjects; traditional or modern; and that they were free to tell tales of a sexual nature. Nearly all the storytellers agreed to my request and understood the purpose of the undertaking. Most of the storytellers were pleased to take part and cordially welcomed my presence.

Some of the performances took place without any audience except myself while the rest were enjoyed by other listeners. Usually the audiences ranged between three and eight people in number. Sometimes (usually at home) the audience was the narrator's family members; wife, children, and grandchildren; and at other times (away from home) it consisted of friends, peers, and colleagues - plus on-lookers, especially in coffee-shops and food stalls. The audiences' ages ranged from the eldest of 87, to the youngest of 3 year old.

The Storytellers

The quest to find storytellers was a challenging undertaking for me. Although the storytellers exist, the community is often unaware of their existence. In order to identify

them I had to look around, asking for anyone who knew of the existence of such a person. Usually, the outcome was unsuccessful, either because they had died; or because there was no such person in that area. Often suggestions were made for me to switch to other more edifying subjects. A similar situation was experienced by Sweeney (1976 : 18) and Derks (1994 : 5).

The repertoire - an assortment of more than 200 Malay humorous tales - was collected and recorded during June 1995 and during the period September to December 1997. It was narrated by 22 storytellers from the areas mentioned, i.e., Kuala Langat; the southern part of Melaka; and the districts of Muar and Kluang. A few of these storytellers are known to me either as family members, relatives, local people or friends. These storytellers are especially from Telok Panglima Garang and the neighbouring villages of Kebun Baru and Jenjarom. I had myself listened to them narrating their stories on several occasions before. Former colleagues from my teaching career in the 1980s (especially in Kluang) and friends from university whose ability to tell stories I already knew also contributed to this study. The rest of the storytellers were introduced and recommended to me by friends who knew of their whereabouts and capabilities.

These narrators cannot be said to be storytellers in the professional sense. In this part of the country (i.e., Selangor, Melaka, and Johor), there is no one that can be termed a professional storyteller - a person earning his living (or part of it) from storytelling. There is no doubt that in this respect these areas are distinguishable from the northern

state of the peninsular particularly Kelantan, Kedah and Perlis as studied by Sweeney (1969, 1970, 1971, 1972a, 1972b, and 1994); Inon Shahrudin Abdul Rahman (1983); Mustafa Mohd. Isa (1987); and Muhammad Haji Salleh (1991 : 43 - 61). They are also patently dissimilar to the areas covered by Phillips (1981) in west Sumatra and by Derks (1994) in the Indonesian province of Riau, Sumatra.

The groups of people studied by those above were actually professional artists who earned their living partly through performing certain kinds of arts. As performers they had to undergo years of apprenticeship and polish their skills regularly in order to master them. They usually performed on invitation before audiences at certain ceremonies. These professional storytellers were rewarded in terms of payment for their services. Furthermore, the performances were presented in a formal manner and needed a special kind of setting. Often such performances were accompanied by musical instruments throughout the event. By and large, the artists possessed a marketable repertoire and made their effort an entrepreneurial one.¹³

The group with which this treatise is concerned with is in total contrast to the above. These narrators, exclusively men, whom we can term "amateur storytellers," are ordinary people though with a particular talent. In Malay society they were usually identified as a person who can tell stories (*boleh bercerita*) or simply as a good storyteller (*pandai bercerita*). There is no special recognized term for them. In contrast,

¹³ For further detail, see Sweeney (1973).

professional artists are described with special terms. In Amin Sweeney's words, the fact can be justified. He stated that :

"A popular term for folk romances and their narrators is *penglipur lara*...In Kelantan, Patani, Perlis and Kedah, the various genres of story-telling and their performers are usually known by the name of the hero of the most popular story in the repertoire of each genre. Thus, in Kelantan-Patani we find the *Tok Selampit* who performs the *tarik Selampit*, Selampit being the hero of the tale of the same name. Similarly, in Perlis and Langkawi there is the *Awang Batil* or *Awang Belanga*, and the *Selampit* (a different genre and tale form that of Kelantan); in Kedah there is the *Tukang Jubang*, who performs the tale *Jubang Linggang*...in Pahang...story-tellers are simply referred to as *ahli cerita*," (Sweeney, 1973 : 6 - 7).

Based on Sweeney's statement above, Mustafa Mohd. Isa (1987 : 5) clearly distinguished the term into three different types. First, the term for the narrator is based on the hero of the tale. Second, it is based on the musical instrument accompanying the performance, i.e., *batil* or *belanga* (brass bowl). The third type is referred to by a certain term according to the tale itself such as *Tuk Jubang* for *Jubang Lenggang*.

The amateur storytellers dealt with possess an interest in and habit of telling stories; they possess a collection of tales; and have the ability to make their stories come to life in the encouraging presence of an audience. In addition, they do not expect any payment for their effort but do it for the sake of pleasure and fun. The performance is casual and informal. The events normally arise spontaneously in indoor or outdoor gatherings at any time of the day. However spontaneous their storytelling is, this group, together with the professional storytellers, are active bearers of the Malay oral tradition as stated by Sweeney (1976 : 18), "[y]et every member of Malay society is a bearer of

oral tradition and a great majority are active bearers of varying degrees..." However, there can be no doubt that the latter are more active and highly artistic bearers.

These 22 storytellers (see Fig. 2, 3 and 4) are all very different personalities. Most of them are well-respected figures in their communities and have reached the highest rank of the local social hierarchy. In addition, they have gained a reputation from various other activities besides that of being oral entertainers. Of the 22 storytellers, nine come from a teaching background, which is a respected status in Malay society. For instance, Haji Md. Radzi, normally known as Cikgu Radi has a very high reputation. He is the person whom people consult on matters such as local customs, culture, history and advice especially regarding education and farming. He was born in 1930 in Telok Panglima Garang. His early education was at Telok Panglima Garang Malay School. After completing his Year-5 education he became a "normal class teacher" (*guru normal*) and served in various schools in Selangor before retiring as a head-teacher in 1985. In his teaching career he had experience of teaching Malay language and literature. In the community, Cikgu Radi held various posts. Among these posts, he was the village mosque treasurer; chairperson of The Parent-Teachers Association (*Persatuan Ibubapa dan Guru-Guru* (PIBG)) of Telok Panglima Garang Primary School; a member of the Area Farmers Organization (*Persatuan Pekebun-Pekebun Kecil* (PPPK)) for several years. Cikgu Radi acquired most of his stories from his grandmother during his childhood. He also acquired some from his mother-in-law, and from friends.

Next, a group of teachers, mostly in their 30s and 40s, represents the “new wave” of storytellers who regularly narrate humorous tales whenever they have the opportunity with a crowd of listeners around them. They are considered jokesters amongst their colleagues. However, their repertoire is limited to jokes about sex which are restricted to the domain of adults. Abu Zarim, Mohd. Noor, Hamzah and Azizi from Kuala Langat are among these narrators. Both of the former are currently primary school head-teachers and Abu Zarim is Azizi’s superior. Abu Zarim is from Negeri Sembilan; Mohd Noor is a Kelantanese and Azizi is Penang-born. All of them were posted to the district after completing their Teacher’s Training courses and they settled down and married local women. However, Hamzah a local man had served several years in Pahang. Kluang-born Haji Shahrudin Basri is another such narrator who teaches in a secondary school. He is usually called as Aji (short for Haji)¹⁴ among his friends. Whereas, Isnain, normally known as Cikgu Senin, from Ayer Hitam is a primary school teacher and currently assistant head-teacher. He has liked storytelling and riddles since his youth. He was invited by the Kluang Council to tell stories to a group of children in several storytelling sessions held at the town library a few years ago. In the community he has held various major posts. Amongst the posts are the deputy-chairperson of PIBG of Seri Bandan Primary School; secretary of Zone Ayer Hitam/Seri Gading Red Crescent (*Bulan Sabit Merah*);¹⁵ chairperson of the Sport, Culture and Welfare Bureau of his place of residence, Taman Suria. The last two narrators of this group of teachers are Romzi of Muar and Nazari of Ayer Molek, Melaka.

¹⁴ A title of address for a person who has made the pilgrimage to Mecca.

¹⁵ Previously known as *Palang Merah* (Red Cross).

Of this group of teachers, Abu Zarim and Aji are outstanding. Their repertoires are much larger than the rest of the teachers. In fact, Abu Zarim stated that he had listed his whole collection, which amounts to more than 30 stories. He hopes in the near future to have a chance to print them in book form and sell them privately during seminars. These narrators admitted that they learnt their stories while attending departmental seminars, courses, sports, teachers' gatherings and so forth. It was on such occasions that they practised, listened, and collected stories amongst themselves. Furthermore, Hamzah and Mohd. Noor explained that they had once competed to see who could deliver the most tales during a departmental sports trip to Kelantan - the latter won by two stories.

A second group of storytellers were non-teachers. They were Amir, Razir, Najib and Zaini and possessed the same type of tales as the teachers above. Amir and Razir, known as Ajis, are from Telok Panglima Garang. The former runs a small-scale construction firm, while Razir is a technician with Klang district council. Razir also revealed that some of the stories he knew were from Abu Zarim. Najib was formerly a structural draftsman with a consultant firm in Kuala Lumpur before deciding to change his career and become a fisherman in Muar. Storytelling is not his favorite verbal art; he prefers riddles. He explained that he liked teasing people with riddles because it made his interlocutors think and afterwards the answers provoked annoyance. Najib's stories are basically narratives of his personal experience and stories he has learnt from friends. The same is true of Zaini, commonly known as Bob. He owns a small kiosk in Yong Peng, 30

miles from Kluang. He, too, enjoys storytelling. He collected and learnt his stories from friends.

A third group of storytellers were the elderly and pensioners. They were, (a.) Haji Talib; (b.) Mohd. Atan; (c.) Haji Manan; (d.) Syed Yusof; (e.) Mohd. Soud; (f.) Haji Mohd. Sharif; (g.) Mohd. Isa, and Mahran; and (h.) Maimunah. They will be described briefly in the following paragraphs.

(a). Haji Talib is storyteller from Telok Panglima Garang who is another local cultural expert, (like Cikgu Radi). He was born in 1924 and is usually known also as Tokcik. Tokcik received his early education at Telok Panglima Garang Malay School and completed Year-5 education. He joined The United Malays National Organization (UMNO)¹⁶ and held various major party positions at his branch. From 8th August 1968 to 20th April 1994, Tokcik was the longest serving village headman (*ketua kampung*), for 25 years before retiring. However, at present he is still an influential figure in the community. He acquired part of his repertoire from his mother, grandmother and friends during his childhood. At that time storytelling was the only means of entertainment for children. Tokcik also obtained his stories from reading materials published during his childhood, especially fables, humorous tales, and other folktales. Other than storytelling,

¹⁶ A Malay political party. Established in 1946 by Onn Jaafar to oppose the imposition of Malayan Union by the British colonial government after the end of the Second World War. Formed a coalition with other political parties (those of The Malaysian Chinese Association (MCA); The Malaysian Indian Congress (MIC); and other smaller parties) to gain independent in 1957 as *Perikatan* (Alliance). Then the coalition changed its name into *Barisan Nasional* (The National Front) to rule the country until present time (R.S. Millne, 1967).

Tokcik's specialities include reciting *pantun*.¹⁷ In 1966 he represented the state of Selangor in a *pantun* competition held in Kuala Lumpur.¹⁸ He also contributed some of his own *pantun* to *Korek Kundi Merah Saga*, a collection of Malay *pantuns* published by Dewan Bahasa dan Pustaka (DBP) in 1987.¹⁹

(b). Like Tokcik, Mohd. Atan, who is widely known in Kelanang as Pak Atan, has a similar interest, reciting *pantun*. He is a disabled person and so the possibilities for making a living are limited. Most of the time he has to do odd jobs which include storekeeper and petition writer. Pak Atan enjoyed storytelling during his childhood. All his stories are from his grandparents and peers. Pak Atan's talent and reputation in reciting *pantun* only became known lately compared to Tokcik, who started during his youth. Sometimes, Pak Atan received invitations to be a disc jockey (DJ) especially at wedding ceremonies, where he teased the guests and relatives of the host by means of his mocking *pantun*, making the atmosphere more mirthful. Owing to his reputation as a DJ, Pak Atan was invited to perform during a reception on two important occasions in Kuala Lumpur. On both occasions he was paid RM 250.00 per performance.

¹⁷ A traditional Malay verse. In its most basic form it is a four-line verse, complete in itself. Each line is composed of eight to twelve syllables (about four or five words). It is in *abab* rhyme scheme. Physically the quatrain is divided into two sections; the first two lines are called *pembayang* (foreshadower), and the second two are known as the *maksud* (meaning). Each section complements the other to combine to become a full poem (Muhammad Haji Salleh, 1991 : 29 - 40), and see Wilkinson and Winstedt (1957), and Braginsky (1998 : 364 - 373).

¹⁸ See Abdul Wahab Muhammad (1966 : 19).

¹⁹ Tokcik admitted that some of his contribution were not published in the work as they are considered obscene by the DBP.

(c). In contrast to Tokcik and Cikgu Radi, Haji Manan did not receive any formal education but he is capable of reading and writing either in roman script or *jawi*. In spite of his lack of formal education, he excels in religious knowledge. He was born in 1919 and is retired as a labourer of the Department of Irrigation and Drainage (*Jabatan Parit dan Saliran*). In the community, he once served as *imam* (prayer leader) of the Pulau Carey mosque. He still teaches the Quran today. In his spare time, Haji Manan teaches *Marhaban* and *Bardah* (two kinds of praise song for the Prophet Muhammad) to a group of young children and adults; and has received several invitations to perform especially during wedding and circumcision ceremonies, the Prophet Muhammad's birthday festival (*Maulidur Rasul*)²⁰ and so forth. During his childhood, Haji Manan enjoyed listening to storytelling whenever he spent a night at his grandmother's house or during fishing trips. He explained that he was able to narrate a story having heard it once. Many of the stories that he possessed are acquired from his grandmother, mother, uncles and friends. Amongst the friends from whom he collected stories is Syed Yusof.

(d). Syed Yusof's repertoire is large. He is a retired fire-fighter born in 1928. His early education was interrupted by the Japanese occupation and he only managed to complete Year-3. He has loved listening to storytelling since infancy. As a young boy, his grandmother always told stories after the evening meal while he had to massage her. Her stories were therefore a kind of bribe to ensure that he continued the massage. It was through such occasions that he acquired most of his repertoire since his grandmother was

²⁰ Formerly known as *Maulud Nabi*.

a good narrator. The rest of his collection is from friends. He explained that when his children were still young he used to tell them stories because at that time there was no television at their home. Other than storytelling, he also likes to pose riddles, like Cikgu Senin and Najib. Sometimes he gave his interlocutors several weeks to solve them. However, the answer may sometimes be debatable. As a retired person he spends a lot of his time in coffee shops with his peers especially in the morning and evening. Often during these encounters he tries out both storytelling and riddles.

(e). Another narrator from Telok Panglima Garang is Mohd. Soud or Pak Soud, a retired policeman. He was born in 1931 and received his early education in Telok Panglima Garang Malay School, similar to Tokcik and Cikgu Radi. He completed his Year-5 education during the Japanese occupation. Like most of the narrators, Pak Soud also obtained his tales from his mother and friends.

(f). Another of Kuala Langat's storytellers is Haji Mohd. Sharif, usually called Sarip Mara, (as the first person in the area to buy a MARA²¹ house). Born in 1928, he is an ex-army officer. At present, he is the chief of Sungai Arak UMNO branch and also serves as the village imam. Most of his stories are narratives of personal experience particularly depicting his time in the army.

²¹ MARA - abbreviation of *Majlis Amanah Rakyat* (The Council of Trust for Indigenous People), established in 1966 under The Ministry of National and Rural Development with the object of promoting economic and social development.

(g). In Parloh, Kluang, I was introduced to Mohd. Isa and Mahran. Both are farmers, working their own plots of land and roughly similar in age. Mohd. Isa is known as Yusop Vespa, (as the first person in the village to own a Vespa scooter) while the latter is known as Wak Maran. Their early education only went up to Year-6 of Malay School. They, too, enjoy hearing and telling stories and collected their stories from friends. They often deliver their stories at coffee shops or while helping the host at wedding ceremonies.

(h). The only female storyteller is Maimunah from Merlimau, Melaka. She is known as Nyonya by the people in her locality. Nyonya is illiterate and never had a chance to go to school except in adult literacy classes. She once opened a coffee shop in Kampung Simpang, Merlimau but had to withdraw due to her old age. Her stories are, by and large, narratives of personal experience.

The Reaction

On the whole, these informants can be distinguished into two different groups according to the circumstances of their performance - spontaneous or by appointment. Quite a number of the narrators delivered their repertoire spontaneously during the very first meeting. Najib, Nyonya, Bob, Yusop Vespa, Wak Maran, Aji, Pak Soud, Sarip Mara, Pak Atan, Syed Yusof and Haji Manan form this group of narrators who were "taken by surprise." They were approached and asked to perform without any prior notice. Only a

quick word of explanation was given, so that these storytellers did not have any time to prepare.

At first, these informants were hesitant and some were even reluctant to take part. However, there were two exceptions, Aji and Bob. Both of them were surprised by my request, because their stocks of stories were entirely about sex and they were unsure about their importance for my research. However, they were pleased to help and proceeded to perform. The rest of the group made a series of apologetic remarks and excuses saying that they were unable to tell such stories and advising me to ask someone else. However, these remarks only showed their humility and shyness, and moreover, their nervousness about telling stories in such an unfamiliar situation. They felt uncomfortable because they considered the situation formal in the sense that there were strangers present (myself and my friends who introduced most of them to me especially in Melaka and Johor),²² and there was a cassette recorder. In each such situation, whenever a potential storyteller was approached for the first time there was a moment of uncertainty as to whether there would be any performance of storytelling or not. However, after an initial deadlock their potential as storytellers was proved with scores of stories.

²² In Kuala Langat, Bang Din introduced me to Sarip Mara and Pak Atan. Bang Din's real name is Haji Ibrahim bin Sahamin. He is currently the Telok Panglima Garang mosque caretaker (*siak*). Daud (Ahmad Kamaruddin bin Othman) who was my colleague during our teachers' training in Ipoh introduce me to Nyonya in Merlimau, Melaka. Whereas Randok (Suhaimi bin Mahat, who was my friend as a student at Universiti Kebangsaan Malaysia) and Yusop Cina introduced me to Aji in Kluang.

On several occasions, I had to make the first move and tell stories of my own in order to break the ice. This encouraged those who were hesitant to start telling their stories. As an example, it was only then that Yusop Vespa started delivering his tales one after another. This showed that the right atmosphere had to be created before these storytellers were able to narrate willingly and freely what they had learnt. This fits Rosenberg's (1991 : 31) statement that, "[t]hose items (*i.e. oral tradition and in this case the narratives*)²³ are heard, stored in memory, and when appropriate, recalled at the moment of subsequent transmission." When such storytellers were asked to perform for the second time, there no longer existed any hesitation. They were ready with other stories at their disposal, although in some cases the first and the second spells were two years apart.

The second group of storytellers were those with whom various appointments had to be made beforehand either by approaching them personally or by phone. It had to be done because most of them were working or living in different states. For example, Nazari, Romzi, and Cikgu Senin, are teachers by profession and living in the southern part of the country. Nazari is from Melaka, while Romzi and Cikgu Senin are from Johor. Owing to the fact that I had listened to their stories before, I therefore wished to include them in my study, and so they had to be contacted. Their responses were positive. However, the actual proceedings only took place a few weeks later.

²³ The words italic are mine.

On the other hand, those living locally, Hamzah, Abu Zarim, Azizi, Mohd. Noor, and Ajis were also working. They were all suggested by each other. Romzi recommended Hamzah as they were friends before the former transferred back to Johore. Hamzah and Ajis pointed out Abu Zarim, who in turn informed me of Azizi's talent. Whereas, Mohd. Noor was at the scene during Hamzah's session. He became interested after the proceedings and had also listened to Abu Zarim's stories on tape. Various appointments were set up and then cancelled several times. However, success came when I went to their work place. Abu Zarim performed his first session together with Azizi. Ajis I found by chance at the food stall with his friends and he delivered his story on the spot.

Quite similar to the narrators above, Tokcik and Cikgu Radi was also well aware of the undertaking after being approached and informed earlier. These two are my great-uncle and father respectively. Both agreed, but wanted some days before proceeding with the narration. Their request was for time to prepare and recall their repertoire of stories since they rarely narrate them nowadays. Tokcik's delay was also due to illness. In order to respect their request and not to subject them to pressure, I had to visit frequently. Finally their undertaking became a series of recordings and each time a couple of stories were told. A similar delay happened in the case of Haji Manan's second session because he was rarely in the neighbourhood. During one of my father's sessions, my brother Amir was there. He, too, was interested in the project but declined to narrate. This was because his stories contained sexual elements and therefore he avoided telling them while our parents were present. Later he invited me to his house and performed his repertoire.

By and large, these narrators, whether the spontaneous or the pre-arranged group were delighted, excited, and eager to contribute to the undertaking and to help. Tokcik, Cikgu Radi, Haji Manan and Amir reacted positively. They were all very helpful. Ajis came looking for me on several occasions. In fact, Abu Zarim suggested how his performance should be conducted and who should be there. On the whole, all of these narrators were well aware of what the undertaking involved and of the type of tales to be narrated for sometime before the actual recording took place. With ample time they are able to equip themselves with a range of stories. All of their sessions, except Ajis', turned out to be a marathon of deliveries with each of them producing a string of stories in quick successions. Like those above, several tellers of the spontaneous group were also delighted with the rendering. For instance, Najib, Aji, Wak Maran, Bob, and Sarip Mara also reacted positively as the proceeding progress. They delivered their stories one after another as they received warm encouragement from the audience. In fact, Sarip Mara used the occasion as an opportunity to share his army experiences with his audience as the stories he told were mostly personal narratives.

It is noticeable that the repertoire delivered by the elderly storytellers (i.e., above 60 years old), were mostly traditional stories. These traditional stories were of the popular types of 'Pak Pandir,' 'Abu Nawas,' 'Sang kancil' and other unknown stories with traditional setting.²⁴ Although some of their stories contained sex elements, such as

²⁴ Elaborate later in Chapter Four.

those told by Tokcik, (T21, T23a, T23b, T47, T48, T50, T51, M34, and M81); Haji Manan, (T4 and T31); and Syed Yusof, (T46), yet the traditional narratives were predominant.²⁵ Their narratives were in total contrast to those of the teacher storytellers and the other storytellers under the age of 50, especially Aji, Abu Zarim, Azizi, and Bob. The stories of these two groups were mainly sex tales and the modern type of stories. In this respect, these elderly narrators such as Tokcik, Haji Manan, Syed Yusof, Cikgu Radi and Pak Atan can be termed “survivors.” They were the few members of their communities who could still manage to deliver the traditional type of stories, showing how the interest in such tales has declined.

Quite interestingly, of all the storytellers studied in this thesis, Yusop Vespa, Sarip Mara and Aji clearly and directly acknowledged that the stories they told were not of their own making. For instance, in Yusop Vespa’s ‘Kacau’ (M86 - Stir), he said :

Yusop Vespa	:	<i>OK lah Cik Mail!</i> ²⁶ <i>Kita mulakan.</i> [OK Mr. Mail! Let’s start.]
Ismail	:	<i>Dah. Ye?</i> [Is it start. Right?]
Yusop Vespa	:	<i>Dah!</i> [Yes!]
An elderly listener	:	<i>Rakam apa ni?</i> [What are you recording?]
Yusop Vespa	:	<i>Aaa ini cerita, itulah cerita rakyat kan?</i> [Aaa this story, that is folktales right?]
An elderly listener	:	<i>Cerita rakyat?</i> [Folktales?]

²⁵ Refer Chapter Three for full account of all the stories.

²⁶ Cik Mail - an abbreviation of Ismail bin Long, an information officer in Kluang who introduced Yusop Vespa and Wak Maran.

Yusop Vespa : *Cerita atas cerita. Jadi kita petik-petik situ serba sikit...*
[Stories passed on and on. Therefore, I picked bits
and pieces here...]

The phrase '*cerita atas cerita*' is Yusop Vespa's way of defining of folktales when questioned by one of his listeners, 80 year old Jais bin Remin. Literally the phrase means stories passed on and on. Obviously, such storytellers as Yusop Vespa were not concerned about the part they played and the contribution they made in the process of oral tradition. They showed no awareness of oral tradition or of their position as a bearers of the tradition. Their main priority was just to proceed with the rendering of the stories.

Similar to Yusop Vespa was Sarip Mara. In the tale 'Sudah Bayar ke Belum?' (M84 - Have You Paid or Not?), he made the same statement. He said, "*Cerita ini sama ada benar atau tidak waulahuaalam, adalah cerita atas cerita...*" ("Whether this story is true or not, only Allah knows, it was stories passed on and on..."). In another example, in Aji's 'Tikus dengan Monyet' (T77 - Mice and Monkey), his statement was slightly different and expressed in a metaphorical way, but in a sense it is similar to both the statements above. He said :

"Tikus! Ini cerita, ini cerita tikus dengan monyet la! Ada yang cerita monyet dengan monyet juga betandingan. Tapi dengan yang aku dengar, aku terima ijazah yang aku terimalah! Cuma tikus dengan monyet..."

["Mice! This story, this is a story of mice and monkey! There are also stories of monkey and monkey competing. But with what I heard, I received the degree, that I received! Only mice and monkey..."]

All the three narrators above admitted that they had acquired the tale. It was not of their own creation but they had received it from someone and at that moment they were passing it on themselves. In fact, Aji indicated that the story he was about to tell had other variants. Whether they were aware of the meaning of such a statement is unknown. Nevertheless they had indicated the characteristics of oral tradition as a part of their stories. These three storytellers, (i.e, Yusop Vespa, Sarip Mara and Aji) and the rest of the storytellers studied in this thesis were all elements of the oral tradition. They were all "storytellers" and "bearers of the oral tradition." Their role was best summarized by Walter Benjamin (1970). On the role of storyteller he wrote, "[e]xperience which is passed on from mouth to mouth is the source from which all storytellers have drawn;" and "[t]he storyteller takes what he tells from experience - his own or that reported by others. And he in turn makes it the experience of those who are listening to his tale," (1970 : 84 and 87 respectively).

In conclusion, it can be stated that the nation's economic growth and modern development have brought a rapid change in the Malay storytelling tradition. The most likely type of genre told in storytelling sessions nowadays is the humorous tale. Although traditional type of humorous tales still exist, however, in recent times stories depicting modern and contemporary issues were much more popular. The setting of the performance has shifted from being previously a domestic affair to a setting away from home, especially at food stalls. Such places provide the space for people to forgather for



socializing and also provide a good atmosphere for storytelling sessions. The narrators of these kinds of tales came from diverse educational and economic backgrounds and possessed different personalities. Some of them have achieved the highest rank of their local social hierarchy. They are termed amateur storytellers. Nonetheless, the elderly storytellers (those above 60 years old) were the only members of their communities who were still capable of narrating traditional stories. The younger storytellers told modern stories, especially those containing elements of sex. This shows that the former were the survivors of the tradition of yesteryear, proving that the interest in traditional tales has declined. In the following chapter, the focus will switch to the performance of Malay humorous tales.

Figure 2.
Kuala Langat Storytellers

No.	Storyteller	Place of Residence	Sex	Y.O.B	Age (1997)	Occupation	Education	Tale (1995)	Tale (1997)	Similar Tale
1.	Haji Md. Radzi bin Haji Arshad (Cikgu Radi)	Telok Panglima Garang	M	1930	67	Ex-teacher	STP (1963)	3	10	3
2.	Haji Talib @ Abdul Mutalib bin Bulat (Tokoik)	Telok Panglima Garang	M	1924	73	Ex-village chief	Yr.5 (1934)	12	15	1
3.	Haji Manan bin Putih	Telok Panglima Garang	M	1919	78	Self-employed	-	4	5	-
4.	Syed Yusof bin Syed Hashim	Telok Panglima Garang	M	1928	69	Ex-fire fighter	Yr.3 (1945)	-	12	-
5.	Amir Hamzah bin Md. Radzi	Telok Panglima Garang	M	1971	26	Self-employed	B.Sc (1996)	-	3	-
6.	Azizi bin Bakar	Jenjarom	M	1969	28	Teacher	SPM (1986)	-	10	-
7.	Abu Zarim bin Abu Hashim	Kebun Baru	M	1947	50	Head-teacher	SPM (1965)	-	16	2
8.	Mohd. Soud bin Sampol (Pak Soud)	Telok Panglima Garang	M	1931	66	Ex-policeman	Yr.5 (1945)	1	-	-
9.	Haji Mohd. Sharif bin Haji Ali (Sarip Mara)	Bandar / Jugra*	M	1928	69	Ex-army	Yr.5 (1939)	3	2	-
10.	Mohd. Atan bin Abdul Kadir (Pak Atan)	Kelanang	M	1928	69	Self-employed	-	2	2	1
11.	Hamzah bin Hariffin	Telok Panglima Garang	M	1953	44	Teacher	SPM (1970)	-	13	-
12.	Mohd Noor bin Abdul Hamid	Banting	M	1952	45	Head-teacher	SPM (1969)	-	12	-
13.	Mohamed Razir bin Abdullah (Ajis)	Telok Panglima Garang	M	1944	53	Technician	Junior Cambridge (1959)	-	1	-
Total								26	101	7

*Move - from Sungai Arak, Bandar to Jugra.

Figure 3.
Melaka / Muar Storytellers

No.	Storyteller	Place of Residence	Sex	Y.O.B	Age (1997)	Occupation	Education	Tale
1.	Nazari bin Mohd. Jais	Ayer Molek, Melaka	M	1961	37	Teacher	B.A (1994)	7
2.	Mohd. Najib bin Haji Ahmad	Muar, Johor	M	1952	45	Fisherman	MCE (1969)	17
3.	Mohd. Romzi bin Tasinu	Muar, Johor	M	1958	39	Teacher	SPM (1975)	2
4.	Maimunah binti Mohd. Jaib (Nyonya)	Merlimau, Melaka	F	1922	75	Self-employed	-	1
	Total							
	27							

Figure 4.
Kluang Storytellers

No.	Storyteller	Place of Residence	Sex	Y.O.B	Age (1997)	Occupation	Education	Tale
1.	Isnain bin Bachik (Cikgu Senin)	Ayer Hitam, Batu Pahat, Johor	M	1952	45	Teacher	SPM (1969)	13
2.	Haji Shahrudin Basri bin Haji Ibrahim (Aji)	Kampung Melayu, Kluang	M	1962	36	Teacher	MBA (1997)	17
3.	Zaini bin Harun (Bob)	Yong Peng, Batu Pahat, Johor	M	1956	41	Self- employed	Yr.6 (1969)	4
4.	Mohd. Isa bin Ibrahim (Yusop Vespa)	Parloh, Kluang	M	1939	58	Farmer	Yr.6 (1947)	4
5.	Mahran bin Sidek (Wak Maran)	Parloh, Kluang	M	1937	60	Farmer	Yr.6 (1945)	4
	Total							42

Chapter Two

Delivery

Performance

The study of performance has become one of the most exciting and rewarding developments in the study of oral literature in recent years (Isidore Okpewho, 1992 : 42). 'Performance' is a usage which fits with the current interest among anthropologists, folklorists, sociolinguists and others in 'practice' and 'processes,' or in 'speech acts' (Ruth Finnegan, 1992 : 92). The basis of this approach is founded on Bronislaw Malinowski's (1926 : 29) statements in his study of the Trobrianders' myths when he emphasized that :

"The text, of course, is extremely important, but without the context it remains lifeless. As we have seen, the interest of the story is vastly enhanced and it is given its proper character by the manner in which it is told. The whole nature of the performance, the voice and the mimicry, the stimulus and the response of the audience mean as much to the natives as the text; and the sociologist should take his cue from the natives. The performance, again, has to be placed in its proper time-setting - the hour of the day, and the season, with the background of the sprouting gardens awaiting future work, and slightly influenced by the magic of the fairy tales. We must also bear in mind the sociological context of private ownership, the sociable function and the cultural role of amusing fiction. All these elements are equally relevant; all must be studied as well as the text. The stories live in native life and not on paper, and when a scholar jots them down without being able to evoke the atmosphere in which they flourish he has given us but a mutilated bit of reality."

Malinowski's notion was elaborated by William R. Bascom (1965 : 281). He stressed that a series of related facts must be recorded along with the texts. These facts

include : (1) when and where the various forms of folklore are told; (2) who tells them, whether or not they are privately owned, and who composes the audience; (3) dramatic devices employed by the narrator, such as gestures, facial expressions, pantomime, impersonation, or mimicry; (4) audience participation in the form of laughter, assent or other responses, running criticism or encouragement of the narrator, singing or dancing, or acting out parts in a tale; (5) categories of folklore recognized by the people themselves; and (6) attitudes of people toward these categories.

Identical to Bascom's notions above, Harold Scheub's (1975 : 14) reaction to such study of oral literature is as follows :

"Analysis must encompass all elements of production and, since the performances are not work of *literature*, should not be based on written texts which are themselves but the shadows of the verbal aspects of a complex form (not to mention the non-verbal aspects which the written texts cannot even hint at)."¹

Nevertheless, Richard Bauman (1977 : 11) conceives of performance as follows :

"Thus conceived, performance is a mode of language use, a way of speaking. The implication of such a concept for a theory of verbal art is this : it is no longer necessary to begin with artful texts, identified on independent formal grounds and then reinjected into situations of use, in order to conceptualize verbal art in communicative terms. Rather, in terms of the approach being developed here, performance becomes *constitutive* of the domain of verbal art as spoken communication."²

¹ Emphasis is in original.

² Emphasis is also in original.

In contrast, Ruth Finnegan (1992 : 92) mentions another use of the term 'performance' which is related to Malinowski's, Bascom's and Scheub's views. She stated that as below :

“‘Performance’ is also used to refer to a concrete event in time : another sphere for investigation, which in recent years has extended beyond just a general look at performance attributes and settings to focus more directly on the communicative event itself. Questions for investigation thus include how or where performances take place as actual events; how they are organised and prepared for; who is there, how they behave and what their expectations are; how the performers deliver the specific genre and the audience react to it; how it is framed within and/or separate from the flow of everyday life.”

Thus it is essential to contemplate and analyse Malay humorous storytelling as a performance, keeping in mind the purposes for which it was created. Using both these senses of the word “performance” in this study I propose to show : (a) to what extent Malay humorous storytelling is marked out as “performance” in Bauman's sense; and (b) also to look into the questions for investigation mentioned by Finnegan. This will include describing the event in terms of the atmosphere created during the narration of such tales by participants. In other words, this study will include observation of the actions and reactions of the teller and audience during the event.

The Markers of Performance

As mentioned earlier, the telling of humorous tales is a Malay pastime which is performed spontaneously and casually and is not organised as in a performance of for instance, the shadow-play (*wayang kulit*) studied by Sweeney (1969, 1970, 1971, 1972a,

and 1972b), *Sijobang* (Phillips : 1981), or Pak Taslim and Pak Ganti's narrations of *Panglimo Awang* (Derks : 1994). In addition to the absence of spontaneity, the fundamental element differentiating these kinds of performances from the telling of Malay humorous tales, is that the performers are professional, whereas humorous tales are told by amateur storytellers. Nevertheless, humorous storytelling to a certain extent, can still be differentiated from other kinds of speech and forms a separate and specific kind of performance. It possesses various markers to frame it into the structure of a performance event.

One of the essential features of storytelling is the opening and closing phrases. They are among the definite markers which frame the event into a structured kind of performance and set it apart from ordinary speech. On the one hand, quite often, in amateur storytelling such as this, it is said that the common opening phrases used by the tellers to begin their stories are formulas such as, "*Suatu hari...*" (One day...); "*Pada suatu hari...*" (On one day...); "*Pada zaman dahulu kala...*" (A long time ago...); "*Pada suatu masa dahulu...*" (Once upon a time...); and so forth.³ Of the 22 storytellers under discussion, only Cikgu Radi and Cikgu Senin employed such opening formulas more regularly than the rest of the narrators. For instance, the former used the common opening formulas twelve times in the fourteen stories he told. This showed his consistency in using the formulas in the narrations. It can be summarized in Fig. 5 below :

³ Sweeney (1976 : 21) also highlighted this matter.

Figure 5.
Cikgu Radi Opening Formulas

No.	Story	Opening Formula
1.	'Hantu Senja' (T11a - The Dusk Ghost)	<i>Pada zaman dahulu kala...</i> [A long time ago...]
2.	'Hantu Senja' (T11b - The Dusk Ghost)	<i>Pada masa dahulu...</i> [A long time ago...]
3.	'Yang Sulit dan Yang Berat' (T12a - The Mysterious and The Heavy Ones)	<i>Zaman dulu...</i> [Long ago...]
4.	'Yang Sulit dan Yang Berat' (T12b - The Mysterious and The Heavy Ones)	<i>Pada zaman dulu...</i> [A long time ago...]
5.	'Bola' (T13 - The Ball)	<i>Pada masa dahulu...</i> [In the past...]
6.	'Dodol' ⁴ (T35)	<i>Pada masa dulu...</i> [In the past...]
7.	'Tengah Kentot' (T36 - Breaking Wind Challenge)	<i>Pada zaman dulu...</i> [A long time ago...]
8.	'Tandang Lekat Bakar Kikis' (T67 - The Sticky Visitant and the Stingy Host)	<i>Pada masa zaman dahulu...</i> [A long time ago...]
9.	'Tak Mendengar Nasihat' (T68b - Ignoring Advice)	<i>Pada masa dulu...</i> [In the past...]
10.	'Anjing dengan Bangau' (T69 - The Dog and the Heron)	<i>Pada masa dulu...</i> [In the past...]
11.	'Sudah Bayar Ke Belum?' (M32 - Have You Paid?)	<i>Pada satu hari...</i> [On one day...]
12.	'Lancau' (M102 - Fluent)	<i>Pada masa dulu...</i> [In the past...]

On the other hand, in reality, it is noticeable that these common formulas mentioned above are rarely employed by most tellers to begin a story. These formulas are

⁴ Dodol is a traditional Malay sweetmeat made of glutinous rice, sugar, and coconut milk.

used more often in written forms of literature. My findings about the way the storytellers began their stories are very conclusive : of the 216 stories collected in this study, only 36 stories (17 %) began with such common opening phrases. The vast majority of narrators began their stories with what may be termed announcement phrases. The announcement phrase is a kind of pre-opening statement, usually in a form of a brief summary of the story that is going to be told. It was used in order to attract the audience's attention; to signal the start of a new story; and to give a some idea of what was to be expected before the actual story was delivered. Examples of such phrases are the following :

Figure 6.
Announcement Phrases

No.	Storyteller / Story	Announcement Phrase
1.	Abu Zarim 'Buta Huruf' (M5 - Illiterate)	<i>Ini cerita Ghapar Baba.</i> [This is a story about Ghapar Baba.]
2.	Aji 'Lalat dengan Katak' (T76 - Housefly and Frog)	<i>Ini cerita lalat dengan katak la.</i> [This is a story of a housefly and a frog.]
3.	Azizi 'Orang Syurga dengan Neraka' (M44 - Heaven and Hell)	<i>Orang neraka nak jumpa dengan orang syurga.</i> [Hell's inmates want to meet people in heaven.]
4.	Bob 'Raja Banjar' (T79 - The Banjar King)	<i>OK lah! Ini cerita lagi cerita Banja la kan!</i> [Okay! This is another story, a Banjar story isn't it!]
5.	Hamzah 'Orang Pahang Juga!' (M62 - You're From Pahang Too!)	<i>Ini, ini cerita orang Pahang la.</i> [This, this is a story of the Pahang people.]
6.	Najib 'Adil' (M39 - Fair)	<i>Kesahkan satu orang satu pulau la.</i> [About a man and an island.]
7.	Tokcik 'Lebai Malang' (T28 - The Luckless Lebai)	<i>Ah! Jadi ini cerita Lebai Malang.</i> Ah! This is a story of a luckless lebai.]

Apart from the supposedly normal opening formulas and the announcement phrases, the teller may also begin the story by giving a few words of information, which may be in the form of explanation of the character, particularly the protagonist; the setting of the tale; certain actions of the character; and certain facts for clarification that will become important later in the tale.⁵ This technique is usually practised in order to give a clearer picture of the circumstances to the listener. It is often used in stories which are believed to be unfamiliar to the listener, whereas, in popular tales which are well-known such as 'Pak Pandir' tales, the teller will simply start the tale, avoiding any unnecessary explanation. For example, in 'Tak Mendengar Nasihat' (T68a - Ignoring Advice) by Cikgu Radi, the information given at the beginning was as follows :

"Adalah saeko, sepasang tikus laki bini membuatlah sarang tepi rumah orang. Jadi akhirnya dia dah mencuri makan, masuklah ke rumah orang. Tiap-tiap malam dia makan, mencari makan masuklah rumah orang dimakan. Akhirnya (ti), tikus betina ni beranaklah. Dibelehlah anaknya sampelah beso..."

[There was a, a pair of mice, husband and wife who made a lair at the side of a house. At last he managed to steal some food, by entering the people's house. Every night, they ate, searched for food, and entered the people's house. At last, the female mouse gave birth. They nursed the offspring until they grew up...]

A comparison of consistency in the use of opening phrases by tellers was given in Fig. 7. Judging by these three techniques, it was without doubt the announcement phrases that were preferred by the tellers to start their stories.

⁵ Also highlighted by Sweeney (1976 : 22).

Figure 7.
Types of Opening Formulas

Type of Opening Formulas	Percentages (%)
Supposedly Normal Opening Phrase	17%
Announcement Phrase	67%
Information	16%

Then, similar to the opening stage, at the end of the narration, the teller will bring the story to a close simply by sealing it with a closing-phrase. The most typical and simplest closing-phrases were such as, “*tamat*” (the end) and “*habis*” (finished). Both these closing formulas are also firmly established in written usage. Nonetheless, there was also a variety of other closing formulas employed by the tellers to end their stories. The usual closing-phrases used are shown in Fig. 8 below :

Figure 8.
The Closing Phrases

No.	Storyteller / Story	Closing Phrase
1.	Abu Zarim 'Orang Dakwah' (M42 - The Missionary)	<i>Aaa, itu cerita dia.</i> [Aaa, that's the story.]
2.	Aji 'Ada Ke Tak Ada?' (M35 - Is it there?)	<i>OK! Itu satu cerita la.</i> [Okay! That's one story.]

3.	Amir 'Siappo Yang Ludah Den?' (M58 - Who spit on me?)	<i>Itu le ceritanya.</i> [That's the story.]
4.	Hamzah 'Wayang' (M78 - Movie)	<i>OK! Sampe situ aje.</i> [Okay. Until there only.]
5.	Haji Manan 'Sang Kancil dengan Anjing' (T32 - Mousedeer and Dog)	<i>Hah! Demikianlah bunyi ceritanya, cerita pendek. Haa! Haa!</i> [Hah! That's how the story goes, a short story. Haa! Haa!]
6.	Nazari 'Yang Tu Aku Punya' (M119 - That's mine!)	<i>Begitulah kesahnya. Itu apa? Masa dia betanding la untuk apa? Majilis Tertinggi tau.</i> [That's the story. What's that? When he stood for the post in what? The Supreme Council you know?]
7.	Cikgu Radi 'Hantu Senja' (T11a - The Dusk Ghost)	<i>Demikianlah cerita hantu senja.</i> [That's the story of the dusk ghost.]

Most of these were pronounced in a casual manner. In contrast, in the case of Sarip Mara, he ended his stories in a formal way as he did when opening his account. He finished most of his stories with a blessing in Arabic, "*Sekian. Wassalam mualaikum warahmatullah hibarakatu,*" (That's it. And peace be with you and Allah's blessing), as in M112 'Bedmen.'

The tellers may also end their story in a polite manner by thanking their audience for sharing the time with them in listening to the stories. In this case, Wak Maran was among the best examples of such a way of closing each of his stories. Two out of the four stories he delivered, he closed in an apologetic style. In his story 'Dua beradik' (T37 - The Two Brothers), he said :

"Jadi itulah saja cerita, cerita yang agak tak begitu tesusun. Ye! Terima kasih."

[So that's all there is of the story, a story which wasn't arranged all that properly. Yes!
Thank you.]

and then again, in 'Wak Parjo' (M70 - Mr. Parjo), he ended it in a similar style, as follows :

"Jadi itulah saja cerita, cerita, cerita yang mungkin tak begitu menarik. Terima kasih."

[So, that's all there is of the story, a story, a story which was perhaps not very interesting.
Thank you.]

Both statements above can be considered as expressions of modesty, typically Malay utterances, whenever a certain task is performed and completed.

Sometimes, however, the tellers did not even indicate whether the story was completed. Mostly, in this instance, the teller was narrating sex stories where, at the end of the story, all the participants, including the teller were laughing excitedly, so that they forget (or felt it unnecessary) to employ any closing formulas to mark the end of the story. On several occasions, I had to ask, and in reply they either nodded or at once used one of the common closing phrases, *"tamat"* or *"habis."*

The use of markers (viz., opening and closing formulas) discussed above, resembles the *tatsuniya* performance of the Hausa society of Northern Nigeria studied by Said Babura Ahmad. He states that, "[t]he function of the formula is to mark the break away from reality. It captures the attention of the audience and prepares them for a

collective journey to the world of imagination,” and “...to reverse the purpose of the opening formula and to announce the return to the world of reality,” (Said Babura Ahmad, 1997 : 18 - 19).⁶

The Atmosphere of the Performance

It is noticeable that the atmosphere created during the performances (i.e., sessions of Malay humorous storytelling) may vary. They can be distinguished according to the amount of laughter or other signs of mirth into three categories : lively and cheerful; less lively; and serious or dull. This scale of evaluation is similar to Isidore Okpewho's notion when he states that the performance will enable one to visualise the artist in action and consider the various factors that determine the success or the failure of the event (1992 : 42). In this respect Bauman (1986 : 3) mentions that, “[f]rom the point of view of the audience, the act of expression on the part of the performer is thus laid open to evaluation for the way it is done, for the relative skill and effectiveness of the performer's display.”

Therefore, in connection to the atmosphere created, which of the three categories mentioned above applied depended on a combination of factors : the type of tales told; the number, nature and reactions of the audience present; the setting and circumstances;

⁶ *Tatsuniya* (a traditional fictional narration) may begins with phrases such as : “Here it comes, here it comes for you...”; and “Here's a tale for you...” which are similar to the “announcement phrase” in this study. They may also start with the Arabic formula, *Assalam Alaikum* (Peace be upon you). In contrast, the narration may end with a closing formula such as : “Off! with the head of a mouse” or “It is off!” and also with Arabic formulas, *Tamat* (That's the end) and *Haza Wassalam* (Here is peace). Further detail, see Ahmad (1997).

and the storyteller himself and his attitudes. Thus the combination of sex stories; a large number of listeners, especially friends, peers, and colleagues; and a setting away from home usually produced a lively and cheerful atmosphere. This was shown in the performances by Abu Zarim, Azizi, Hamzah, Aji, Bob, Najib and Ajis, who produced very lively performances and created a very lively and cheerful atmosphere.

At one extreme, for example, Abu Zarim's first spell created the most lively and uproarious atmosphere of any of the performances observed in this study. His session was conducted together with Azizi. It took place in the school canteen during the 20-minute morning break. It was near the end of the school term and everybody was in holiday mood. There were seven in the audience including four young male teachers. All of them knew what to expect; stories about sex. This was due to the narrator's reputation and because they had suggested that such stories be told. Abu Zarim and Azizi told their stories alternately but the former orchestrated the event throughout. There was laughter and even banging and drumming on the tables throughout the event. They guffawed especially when each tale drew towards its climax. The session only ended when the bell rang to end the break.

During the event many people intervened freely with questions and remarks. In an amateur storytelling performance such as that given by Abu Zarim and Azizi, interruptions are natural and unavoidable. Sweeney (1976 : 19) describes the situation thus : "[h]e may appeal to his audience, expecting and often welcoming constant

interruptions from them, sometimes to the extent that a story-telling session becomes a free-for-all and it is uncertain who is actually telling the story.” The audience may simply interrupt to ask questions; or shout to suggest words and phrases whenever the narrator is floundering to find one. At times, the interventions made by the audience may interrupt the flow of the narration. Because of this, the interruptions have an impact on the delivery. They play a significant role in building up the storyteller’s confidence; they help the narrator by suggesting the right word or phrase whenever he is struggling to find one; and they alert the narrator when he is carried away. The audience’s assistance is appreciated by the narrator, who nods in approval. During my research, a similar pattern was repeated frequently when an audience was present. Thus, both the storyteller and the listeners played a role in creating a mirthful atmosphere. Furthermore, after each story is completed, the listeners and teller often discuss what has been said and together they laugh excitedly. They may also repeatedly reproduce the punchline, if there is one in the story.

One of the best examples of an active audience was Din Kilat.⁷ He was present at all the performances by Hamzah and Mohd. Noor. During the sessions he usually suggested what story should be told. In fact, on several occasions he also provoked the tellers to deliver more stories, as he knew their potential. Sometimes Din Kilat quoted a phrase or a few lines of a particular story to refresh both the tellers’ memories. Hamzah and Mohd. Noor usually nodded in approval or laughed upon hearing the lines and

⁷ Din Kilat’s real name is Khairuddin bin Ismail. He is Hamzah’s colleague and currently working as a general clerk (*Pembantu Am Rendah*).

reacted directly to Din Kilat's demand. This proved that both the tellers had many more stories to offer. It also clearly showed that Din Kilat had heard every single story of Hamzah and Mohd. Noor's repertoire. In addition, Din Kilat also intervened with remarks and laughter during the renderings. Another active audience was Yusop Cina.⁸ He was present during the performance by Aji, and in fact he was the one who arranged the session. On several occasions during the session he laughed uncontrollably and repeated the punchline of the story. The actions of both listeners, Din Kilat and Yusop Cina gave supportive encouragement to the tellers. The latter effect can be seen in the story, 'Fesyen' (M48 - Fashion) told by Aji below :

- Aji : *Cerita pesen. Pertandingan fesyen pakaian.*
 [A story about fashion. A costume fashion contest.]
- Yusop Cina : *Oh! Cerita pakaian aku belum dengo.*
 [Oh! The story of costume I have not yet heard.]
- Aji : *Pertandingan fesyen.*
 [Fashion contest.]
- Yusop Cina : *Cerita lain ya? Bukamya mata.*
 [Is it another story? Not the story about the eye.]
- Aji : *Oh mata! Oh mata! Kejap lagi la, mata.*
 [Oh the eye! Oh the eye! In a moment, the story about the eye.]
- Yusop Cina : *Hah!*
 [Yes!]
- Aji : *Ini pertandingan.*

⁸ His real name is Mohd. Yusof bin Abdul Aziz. He is Aji's colleague and currently teaching in a secondary school in Kluang, Johor.

[This is a contest.]

Yusop Cina : *Pertandingan mata dah?*

[The story about the eye contest, has it been told?]

Aji : *Pertandingan fesyen pakaian.*

[The costume fashion contest.]

Yusop Cina : *Heh!*

[Yes!]

Aji : *Ini pertandingan fesyen la, pakaian la. Pakaian mana yang paling seksi, paling cantik kan.*

[This is a fashion contest, costumes. Which is the sexiest and the most beautiful costume.]

Yusop Cina : *Heh!*

[Yes!]

Aji : *Wah! Seksi! Cantik! Itu dia punya kategori untuk menang la kan. Jadi dalam pertandingan ni macam-macam la. Macam-macam peserta dalam, ramai peserta masuk. Ah! Ada peserta ni pakai memang sikit jugak, pakai sikit-sikit je kan.*

[Wah! Sexy! Beautiful! That's the category to win isn't it. Thus, in the contest there's varieties. Different types of contestants took part. Ah! There was a contestant who wore a short dress, an extremely short dress.]

Yusop Cina : *Heh!*

[Yes!]

Aji : *Hah! Masuk! Tapi semua memang cantik-cantik la. Pakaian memang lawa. Seksi, lawa memang lawa perempuan. Pertandingan pem, pakaian fesyen perempuan la kan.*

[Yes! She entered! But all were really beautiful. The costumes were really beautiful. Sexy, beautiful, the women were beautiful. It was women's costumes contest.]

Yusop Cina : *Haah!*

[Yes!]

Aji : *Masing-masing pakaian lawa-lawa la.*

[Everybody wore beautiful costumes.]

Yusop Cina : *Hah!*

[Yes!]

Aji : *Peserta pertama, peserta kedua dia panggil, peserta ketiga panggil sampai (ak), last sekalian peserta, dia johan menunggu tau. Dia johan menunggu pertandingan fesyen pakaian seksi dan cantik ni kan. Memang johan menunggu. Tiap-tiap kali dia datang bawa pembaharuan tau. Fesyen dia mesti baru. Tiap kali datang fesyen baru. Fesyen pakaian baru.*

[First contestant, second contestant (they) called, third contestant (they) called until, the last contestant, the defending champion you know. She was the defending champion of the sexy and beautiful costume contest. She was really the defending champion. Every time she came with an improvement. Her fashion was always a new one. Every time she came with a new fashion. New clothing fashion.]

Aji : *Jadi malam tu dia pakai fesyen yang bebeza tau. Dia masuk-masuk tak pakai baju.*

[So, that night she wore a very different fashion you know. She entered undressed.]

Yusop Cina : {Ha! Ha! Ha!}

Aji : *Hoop! Orang semua pakai, ada baju kan. Dia tak ada baju terus!*

[Oop! The others were dressed. She did not wear anything!]

Yusop Cina : *Aangah!*

[Yes!]

Aji : *Johan menunggu ni!*

[This was the defending champion!]

Yusop Cina : *Haangah!*

[Yes!]

Aji : *Jadi orang pelik tau. Pengadil pun pening kepalakan. "Ai!" Masa pengacara bagi tau kan dia kata, katakan, "Ini johan menunggu dengan fesyen radio!"*

[People were puzzled you know. The judges got a headache too. "Oh!" When told by the announcer, he said, said he, "This is the defending champion with the fashion of radio!]

Yusop Cina : *Haangah!*

[Yes!]

Aji : *Fesyen radio!*

[The fashion of radio!]

Yusop Cina : {Ha! Ha! Ha!}

Aji : *Dia kan, jadi masuk tak pakai baju. Orang kata, "Kenapa ko tak pakai baju ni kan?"*

Pengadil pun heran tau. Hah! Dia pun begaya kat depan kan. Bejalan kat depan.

Pengadil tahan. "Hei! Sini hei! Nanti! Nanti dulu!" Hoh! Pengadil tahankan. Pengadil semua datangkan tau. "Apasal aaa cakap pesen radio pulak ni? Baju tak da langsung ni."

[She entered undressed. People said, "Why don't you dress?" The judges were surprised you know. Hah! She then flaunted herself in front. Walking in front. The judges stopped her. "Hey! You here! Wait! Hold on!" Hoh! Held back by the judges. All the judges came forward you know. "Why do you say this is the fashion of radio? This is without clothes on."]

Yusop Cina : *Lah!*

[Ah!]

Aji : *"Eh! Tengok la! Tak percaya tengok, tengok, tengok. Macam radiokan?" dia kata.*

"Hah! Ini tombol dia."

[Eh! Watch it! If you don't believe, watch, watch, watch. Isn't it like a radio?" said she.

"Hah! These are the knobs."]⁹

Yusop Cina : *Ha! Ha! Ha! Tombol!*

[Ha! Ha! Ha! The knobs!]

Aji : *"Ini tombol dia. Hah! Aaa Kan radio ni. Haah!" dia kata.*

⁹ At this point, Aji placed both his hands on his chest indicating a woman's breasts.

[“These are the knobs. Hah! Aaa, isn’t this a radio. Hah!” she said.]

Yusop Cina : {Ha! Ha! Ha!}

Aji : *“Ye ke?” Wah! Orang try pegangkan. Pegang, pegang, pegang, pegang, “Eh! Kata pesen radio. Tak ada bunyik pun!” dia kata. “Heeh! Bodoh!” dia kata. “Mana boleh bunyik! Plug tak masuk!”*

[“Is it?” Wah! People tried to hold. Hold it, hold it, hold it, hold it, “Eh! You said it is the fashion of radio. But there is no sound!” they said. “ Heeh! Stupid!” she said. “Of course there is no sound! The plug is not in!”]

Yusop Cina : *Ha! Ha! Ha! Plug aaanya. Tak masuk lagi pulak!*

[Ha! Ha! Ha! Aaa the plug. Has not gone in yet!]

Aji : {Ha! Ha! Ha!}

Yusop Cina : *Habis?*

[Is it finished?]

Aji : *Habis. Ha! Ha! Ha!*

[Finished. Ha! Ha! Ha!]

In the example above, Yusop Cina clearly encouraged Aji with his remarks and laughter. This made his present felt and also made the atmosphere of Aji’s narration lively. Also in the first, most lively category were the performances of Hamzah, Aji, Bob, Najib and Ajis as the result of the same combination of the factors : sex stories; away from home; many listeners, who were friends. During their performances also the audiences played an active role by passing constant comments.

In addition to the factors mentioned above (topic, size of audience and location), the storyteller’s character and temperament are also significant factors that contribute to

the atmosphere of the storytelling session. Pak Atan for example, has an easy manner, an open expression, a cheerful character and a quick sense of humour. His temperament is similar to that of Abu Zarim, Azizi, Hamzah, Aji, Bob, Najib, and Ajis. Their temperament and characters give an extra edge to their deliveries and they can easily provoke people to laughter.

Pak Atan's character and temperament played a major part in enlivening the event especially in his second session which took place at a food stall in Kelanang town. As he sat down he attracted several passers-by to witness and listen to his narration. At first there were only four people present, who were his peers sitting around the table. Then the audience gradually grew in numbers as the session progressed. Most of them were local people who knew Pak Atan's reputation. Pak Atan looked keen and excited and so did the audience. He opened his performance with a few words of introduction and a couple of *pantun*. The audience played a major role in creating a lively atmosphere with laughter and they also interjected remarks and comments. At a certain stage, Pak Atan became annoyed when an old member of the audience disputed the rationale of a blind protagonist's action in the tale. Words were exchanged and voices were raised. This made the event even more lively and the audience guffawed in reaction to their behaviour.

Examples of category 2 (less lively) performances were others by Abu Zarim, Azizi, and Pak Atan. There was a sudden change of atmosphere during their

performances because of the lack of an audience. In contrast to the first, Abu Zarim's second session was delivered in his office without any audience except myself. A similar situation also happened at Azizi's second session, when he was heard only by myself and the canteen lady. She was amused with what she heard and chortled all the way through the session. Despite their telling the same type of sex stories, this fact alone was not enough to create a lively atmosphere as they had in their first renderings. In fact, Pak Atan's first delivery was similar. It was held in the main hall of his house and witnessed by myself and Bang Din.¹⁰ The latter was the only one who went some way to make a cheerful event with his remarks and laughter. But by and large, the atmosphere was relatively less lively, which vividly demonstrates the importance of the audience in such event.

Other examples of less lively performances were especially those of the elderly narrators such as Haji Manan, Tokcik, and Syed Yusof and also by Cikgu Senin, Nazari, Mohd. Noor, and Amir. Haji Manan's and Tokcik's performances took place at their house in the main hall and verandah respectively. They all took place without the presence of any audience except myself, yet they still managed to create quite a cheerful and lively atmosphere. Much of this was due to the type of tales that were presented. Some of them were stories that contained sex episodes. While narrating such tales, especially during the parts where the sex episodes occurred, both the narrators tittered and smiled. However, they continued the story until the end and only then did they laugh.

¹⁰ Refer Chapter One, note 22.

They then immediately produced another similar story without any feeling of embarrassment. I was surprised at their willingness to narrate such sex tales since there existed a considerable age gap between us, particularly between me and Tokcik, who was my great-uncle,¹¹ (a situation which usually precludes such behaviour (c.f., Sweeney (1972c), "...age, sex, marital and social status of the informant and of his listeners are important factors in determining what tales are told and how they are told...grossly erotic tales may be related only among members of the same sex, marital status, or perhaps between two married couples...)). It is probable that they recounted such stories because they considered me to be old enough to hear it or perhaps just for the sake of fun.

Another example of category 2 (less lively) performances were those of Syed Yusof, which resembled those of Tokcik and Haji Manan in atmosphere, owing to the lack of audience. Interestingly, the setting of his renderings played the major part in determining the type of stories he chose to tell. He performed twice within the space of two weeks. His first session took place at his home whereas the second spell was at a food stall. Throughout his renderings, Syed Yusof mostly told well-known traditional stories such as the 'Sang Kancil' tales and an assortment of 'Abu Nawas' tales. In his first spell, he did not tell any sex stories because his wife and son (an accountant) were present (since he was at home). During the encounter, his wife played a major part, interrupting with constant remarks while their son was busy with his work but kept his ears open. She was a good listener and an active member of the audience. The couple

¹¹ Tokcik is my father, Cikgu Radi's uncle.

giggled throughout, but their son just kept silent and smiled at what he heard. In contrast, in his second session Syed Yusof suddenly produced a story containing sex episodes. At a certain point he even elaborated the sexual episode with an erotic gesture by raising his hand, referring to the character's genitals. At this point, I felt the same shock and embarrassment that I had previously experienced from Tokcik's and Haji Manan's performances, because I did not expect such tales to be told by him, considering the age gap.

Examples of category 3 (dull) performances, by contrast, were Pak Soud, Sarip Mara, Yusop Vespa, Wak Maran, Nyonya, and Cikgu Radi. Their delivery was more or less serious and created a subdued atmosphere. This was because these storytellers considered the renderings a formal matter which was meant to be in some way official (because it was UKM research) and so they took it seriously. Furthermore, Pak Soud is a shy person. His character affected the manner of his narration which was rather boring. He looked nervous in spite of narrating his story smoothly. Pak Soud's cousin, Haji Musa, and I formed the audience. Haji Musa kept silent throughout and remained passive in order not to interrupt the narration. He also felt the rendering was formal and in a sense a serious affair. My father's performances resembled Pak Soud's. They took place at the family house around the dining table in the kitchen, usually after the evening meal. On most occasions my mother was there with me to witness the narration. Usually we kept silent in order not to interrupt the proceedings as my mother (who also considered the event to be official) kept reminding me not to talk. She in fact prevented the rest of

the family members from interrupting during the session. We reacted with laughter only when each story was completed. The most that we reacted during the narration was to smile and grin. Both my parents shared the same attitude as Pak Soud and the rest of the tellers in this group, i.e., that the occasion was formal and needed to be taken seriously.

The narration of Sarip Mara followed a similar pattern. He performed twice in the space of two years, both times at his home. Sarip Mara also took it seriously as he considered it official. In his first session the audience consisted of Bang Din and myself while in the second, only of myself. To my surprise, during his second session he was well prepared and ready with a script. He read it verbatim like a newscaster and later told me that he wanted it to be a perfect performance because it was official. Furthermore, after each story, Sarip Mara chose to give a commentary. Sometimes, these commentaries were longer than the stories themselves. In the case of Romzi, the atmosphere of the performance was very dull. His was a very poor delivery which was far less interesting than the ones I had listened to before. He froze as the recorder was placed in front of him. The session took place in his house with only myself as audience.

On the whole, the amateur storytellers examined in this thesis delivered their stories casually. During most of the events, refreshments were available and the narrator sometimes interrupted his narration for a moment to sip his coffee in order to ease his dried throat. Furthermore, some even smoked a cigarette, or pipe in the case of Tokcik, in the middle of the performance. Abu Zarim and Azizi's first performance for instance,

was given in a room full of smoke as most people present were chain smokers. By and large, all the storytellers regularly had short intervals in between the tales to smoke, drink and catch their breath before resuming again. For their part, the audience too sipped drinks and enjoyed their food while listening to the stories with interest.

Another point worth mentioning is the performance of other verbal arts, such as riddles, during the proceedings. Najib, Cikgu Senin, and Syed Yusof liked to display their riddle skills in the middle of the storytelling session between the stories they told. They produced an assortment of riddles and pressured their listeners (usually myself and other audiences) to solve them. Their ability to pose riddles added a certain interest to their storytelling sessions. In a way, the telling of riddles enabled them to take a break to relax before continuing with other stories while the audiences were wondering about the answers.

My contributions in all the storytelling sessions conducted in this study were limited as I tried to avoid being directly involved. I preferred to let the storyteller and audience play their parts freely and so make the renderings as authentic as possible. I felt that interfering too often might put pressure on them and make the event into a formal occurrence. Most of the time, I was busy taking notes and handling the recording equipment. Only on a few occasions, I did react with laughter to new stories I heard and I also passed remarks or suggested words whenever I was the sole listener.

Another factor affecting liveliness of performance, which was noticeable during the storytelling sessions, was the difference between the tellers in their degree of composure. Some of them were calm and composed, which enabled them to show their potential and competence and resulted in smooth narrations. In contrast, there were also several tellers who were nervous at the start but eventually regained confidence as the sessions progressed due to the supportive applause of the audience.

On the whole, almost all the narrators were calm, relaxed, and confident during the process. This includes Abu Zarim, Syed Yusof, Bob, Cikgu Senin, Azizi, Pak Atan, Sarip Mara, Tokcik, Haji Manan, Cikgu Radi, Nazari, Hamzah, Mohd. Noor, Ajis, Najib and Aji. They even looked keen, eager and excited with broad smiles on their faces and showed great interest. They were in total command of their nerves and displayed composure despite being well aware of the existence of the audience and of the cassette recorder. They quickly adjusted themselves to the environment and enjoyed telling their stories. Judging by their faces, it can be said that they felt satisfied with their efforts when the rendering ended. There were also some very committed figures in this group such as Tokcik and Haji Manan. Their commitment can be judged by the way they told their stock of stories. Both of them tried to tell everything they possessed and acquired. Sometimes their committed and serious approach led to a loss of composure. At a certain stage during their spells when they had run out of stories, they seemed to be trying hard to recall more with grimaces and eyes closed for a few minutes. Sometimes they even

banged the desk in frustration. They also asked me to come again and promised me that next time they would be ready with other stories.

Nevertheless, there were also several nervous starters who gained confidence gradually as the sessions progressed. Yusop Vespa, Pak Soud, Wak Maran, Romzi and Amir can be placed in this particular group. For example, Yusop Vespa was nervous from the moment he began. He sat stiffly in his chair and looked downward, staring at his clasped hands while holding a cigarette. As the delivery advanced and especially when he had completed his first story he gradually gained confidence and became more relaxed. It was only then that he dared to face his audience directly, as he received their supportive applause. Pak Soud's case was similar. During his performance, he often held a cigarette box and picked it up in order to calm his nervousness. Throughout the narration he smoked and avoided facing his audience. Worse than Pak Soud was Romzi. He was very nervous, jittery and restless when a cassette recorder was placed in front of him. During his narration, he froze and at one stage even panicked. Clearly he was nervous. He felt uncomfortable about telling stories in such conditions and from the beginning his interest was tepid. Hence he struggled throughout his delivery and made the narration dull. Sometimes in the middle of the sessions, he became speechless but continued smiling and giggling to calm his nervousness. He never regained his confidence even though he tried hard. He felt pressured by the situation as he considered it to be a formal matter.

Style and Idiosyncrasy

There were also differences between the narrators in terms of individual skills in their deliveries. These individual skills were in terms of speech; gesture; the use of opening and closing stock phrases; and so forth. During the performances these skills were visible. Some of the tellers blended the skills to perfection, which resulted in an excellent narration. In contrast, there were some narrators who delivered their stories in a rather strange manner. Thus each and every storyteller had his own idiosyncrasies in the way he delivered their stories.

In terms of speech, they ranged from rather a special style to normal conversational style. Pak Atan employed fast, loud and high-pitched speech during his deliveries. His style of delivery was quite similar to that of Abu Zarim, Wak Maran, Ajis, Bob, and Nyonya in terms of speech itself. This resulted in a very clear tale being delivered. The most vivid and dramatic form of delivery was by Syed Yusof, indicating that he has a flair for the art. His speech alternated between fast and slow, loud and soft, and high-pitched and low-pitched, as demanded by the story. At certain points, he also whispered in mimicry of the character's action in the tale he was narrating. On the other hand, the delivery of Mohd. Noor, Hamzah, Azizi, Najib, Cikgu Senin, Nazari and Pak Soud was more like everyday conversation. The only thing to distinguish it from a conversation was the constant - that they were narrating stories. It was monotonous,

medium in pitch, and with a normal pace. However, in the opening stages of Pak Soud's story, he delivered it in a much controlled manner; slower in pace, phrase by phrase with a lapse of a few seconds between each phrases. It was done in this way because he was trying to control his nerves to build up his confidence. This could be seen in the story, 'Buah' (T19 - Fruit). He recounted the story as follows (slashes indicate pauses in the narration) :

"Adalah/ cerita ini/ dulu kala/ berkenaan/ remo dengan anaknya./ Jaman dulu punya cerita,/ Nabi Allah Sulaiman,/ binatang pun pandai becakap./ Jadi adalah orang ni/ bersama laki bini/ keluarga dia./ Kerja dia/ masuk hutan keluar hutan/ belantara/ mencari rotan./ Lama kelamaan mencari rotan ni,/ kerjanya berjual-jual macam itu./ Makin lama/ makin jauh,/ makin lama/ makin jauh/ sampailah/ ke dalam hutan yang jauh. ..."

[This/ is a story/ of long time ago/ about/ a tiger and her cub./ A story of the past,/ during Prophet Solomon's era,/ animals were also able to talk./ So, there was a man/ husband and wife/ in the family./ His work/ was going in and out of the forest/ the jungle/ searching for rattan./ For so long then searching for rattan,/ he sold it./ The longer/ the farther/ the longer/ the farther/ until he reached/ deep into the forest./...]

Tokcik, Amir, Cikgu Radi, Sarip Mara and Yusop Vespa too, delivered their stories in a similar fashion to the above. However, on one occasion, during the tale of 'Tak Mendengar Nasihat' (T68a - Ignoring Advice), Cikgu Radi delivered his tale in a theatrical manner. It happened as the story was drawing to its close where the message of the story lay. By his action he was without doubt taking an opportunity to give some

advice indirectly to me, his own son, by means of storytelling. He narrated the story phrase by phrase with a lapse of a few seconds between each phrase. Mostly, at the end of every phrase, the closing syllable of the last word was sounded at length (printed in bold). He delivered it thus :

*"...dimakannya./ Tiba aaa, perangkap tu pun bingkas./ Dah bingkas perangkap tu
tesepitlah dia./ Terasanyalah sakit./ Dah hampe-hampe mati./ Situ barulah dia tepeke,
"Betul gak mak aku ni/ cukuplah sayangkan aku./ Aaa, tidak dibenokannya aku
keluor./ Tapi aku degil/ keluor jugak./ Aaa, inilah balasannya,"/ katanya./ Tikus itu
pun/ matilah./ Itulah [Itu ajelah ceritanya.] ceritanya./ orang yang tak mendengo/
cakap/ mak/ bapak./ [Tak dengo cakap mak bapak/ Kaki lima badan tecampak.]"*

[...he ate it./ Suddenly aaa, the trap sprang./ He was trapped when it sprang./ He felt the pain./ Nearly died./ Only then he realized./ "My mother was right/ she loved me very much./ Aaa, she didn't allow me to go out./ But I was recalcitrant./ still went out./ Aaa, this is the reward,"/ he said./ The mouse then/ died./ That's [That's all the story.] the story./ people who ignore their/ mother's/ and father's/ advice./ [If you ignore your parents' advice, your body will lie on the pavement.]]

In the last sentence, the phrase, "...orang yang tak mendengo/ cakap/ mak/...",¹² was said with a high-pitched tone to stress the point. However, the pitch was lowered for the last word but maintained the length sound of the closing syllable of the word, "*bapak*" (father). Then, it was followed by my mother's response as she concluded the story with a verse of *pantun*.¹² Therefore, indirectly, both of my parents used the event to send a useful message to me.

¹² The *pantun* is a four lines verse. It was my late grandmother's (my mother's mother) *pantun* which I used to hear during my childhood.

Romzi's, Aji's, and Haji Manan's deliveries were also monotonous. The former's delivery was awkward, with many pauses, some of which were very much longer than is usual in conversation. In contrast, Haji Manan and Aji spoke at a fast pace as if they felt some urgency. In the course of the former's delivery, slips of the tongue often occurred as he has a stammer. This produced meaningless words and unnecessary repetitions. Most of the narrators used high-pitched and fast speech at the climax of the tale. It was here that the excitement lay : the narrator perhaps produced the punchline or the protagonist did something comic in the tale.

Another technique employed by some storytellers was gesture. Pak Atan and Syed Yusof were among the storytellers who used the technique with expert precision. For example, in 'Dua Orang Buta' (T20a - The Two Blind Men), Pak Atan used his hands in order to show the size of the mangrove fruit he had mentioned. He also imitated the character's action of rowing a boat in the same tale. In another story, 'Si Buta Kahwin' (M46 - A Blind Man Gets Married), Pak Atan acted the movements of the blind character. He held both his hands in the air as if he were the character feeling the way in his new home (his in-laws' house). Like Pak Atan, Syed Yusof also employed facial expressions and gestures. He raised his eyebrows, grimaced, and even bit his lips. He liked to use his hands freely to mimic the character's actions in the tale he was telling. This made his narration more interesting to the audience. For example, in the story 'Nak

Menantu Arab' (T18 - Only an Arab as Son-in-law), Syed Yusof¹³ waved his hand couple of times in rejection with his eyebrows raised, imitating an Arab father who boasted that his daughter would marry no one but an Arab. In former times Arabs were considered to have high religious and social status in Malay society. Other narrators such as Abu Zarim and Aji also employed gesture. However, it was demanded in the tales they are narrating as it was the point of the story. As an example, in Abu Zarim's 'Buta Huruf' (M5 - Illiterate), he waved his hand up and down to imitate the character's action. The joke was that it was meant to indicate a hand but was misunderstood as a man's genitals.

The storytellers usually opened their performances with a story straight away. Nevertheless, a few storytellers, in particular Pak Atan and Sarip Mara, acted differently. The former liked to start his performance by giving a brief speech and reciting a couple of *pantun* before the actual story was delivered. These short speeches and *pantuns* showed his appreciation, praise and welcome for my presence and can be considered as the prelude to his session. During his second spell, the prelude consisted of a brief speech consisting mainly of seven verses of *pantun*, as follows :

"Siapa nama tadi? [Saya? Muhammad.]¹⁴ Nampaknya saya mengucapkan selamat datang kepada Cik Mamat kita pagi ini. Yang mana bersua beng ke kali lebih korang hampir tiga tahun lebih, baru ni aaa. [Dua tahun.] Dua tahun lebih aaa Cik Mamat kita ni. Nampaknya setelah bepisah beberapa lama, hari ini bejumpa Cik Mamat kita. Jadi saya suka merakam, berikan beberapa pantun kepada Cik Mamat kita. Yang pertamanya;

¹³ He is himself of Arab descent.

¹⁴ Mamat or Muhammad is my nickname.

[What's your name just now? [Me? Muhammad.] I welcome our Mr. Mamat this morning. Whom I met about three years ago, only now aaa. [Two years.] More than two years aaa our Mr. Mamat. After being parted for some time, today I meet our Mr. Mamat. Therefore, I wish to present a couple of pantuns to our Mr. Mamat. The first,]

*Hilir berakit membawa padi,
Ular lidi dimakan gagak,
Kalau tak sakit dengan mati,
Bila-bila bejumpa jugak...(lagi).*

[Taking paddy downstream by raft,
Tiny snake eaten by a crow,
If we don't get ill or die,
At anytime we might meet again.]

Ya! [Yes!]

*Pagi-pagi pergi ke ladang,
Nak menyemai si benih padi,
Kalau ada umur ku panjang,
Tah bila-bila mesti bejumpa jugak lagi.*

[Going to the farm early in the morning,
Wanting to sow the paddy seeds,
If my life is prolonged,
Sometime will surely meet again.]

Ya! Terima kasih; [Yes! Thank you;]

*Cik Pauh dari Permatang,
Daun selasih bercampur minyak,
Dari jauh Cik Mamat datang,
Terima kasih banyak-banyak.*

[Miss Pauh from Permatang,
Basil leaf mixed with oil,
From far away came Mr. Mamat,
Many, many, many thanks to him.]

Ya! [Itu apa hal lekat pada baju tu?]¹⁵ Ya, Cik Mamat; [Yes! [What's that stuck to your shirt?]] Yes, Mr. Mamat;]

*Letak pandan di tepi bendang,
Terbang ke desa burung kedidi,
Hah! Merayau badan di negeri orang,
Budi bahasa Cik Mamat berlindung diri.*

[Lay the pandanus beside the paddy field,
Sandpiper flew to the country side,
Hah! Wandering around in foreign country,
Cik Mamat is shielded with good manners.]

Ya! Begitulah pantun saya (tuk) tuju pada Cik Mamat kita; [Yes! That's my *pantun* forward to our Mr. Mamat.]

*Hitam-hitam si tampuk manggis,
Sayang kemuning luruh bunganya,
Walau hitam dipandang manis,
Bertambah pulak baik budinya.¹⁶*

[The dark black mangosteen's cap,
Pity yellow wattle for its fallen flowers,
Although you're black, you still look nice,
In addition to your good behaviour.]

¹⁵ An elderly, 87 years old, Abu Hassan bin Abdul Karim who suddenly appeared and wondered about the microphone pinned on Pak Atan's shirt.

¹⁶ This is the typical Malay way to praise a dark skinned person in *pantun* form. Black (*hitam*), referred to my dark complexion.

Ya! [Yes!]

*Rokok Benson¹⁷ Si Gudang Garam,¹⁸
Dihisap selepas minum kopi,
Kalau dah karam di lautan dalam,
Memang payahlah nak berenang ke tepi,
Akhirnya tenggelamlah seorang diri,
Di lautan yang dalam.*

[Benson and Gudang Garam cigarettes,
Smoked after sipping coffee,
If you have foundered in the deep ocean,
Surely its difficult to swim to the land,
In the end you'll drown alone,
In the deep ocean.]

Ya! Asak nak eer; [Yes! (Meaningless words)]

*Anak helang di kayu tinggi,
Patah ranting terbang ia,
Cik Mamat datang ke Kelanang tak lama di sini,
Hah! Cukup masanya maka baliklah dia.*

[The eagle chick on a high tree,
The branches broke, it flew away,
Mr. Mamat came to Kelanang for a short while,
Hah! When the time comes he will go back.]

*Aaa, melainkan saya doakan agar Cik Mamat dipanjangkan umur dimudahkan rezeki
yang halal. Semoga Allah berkenankan di bila-bila masa akan kita bersua juga lagi."*

[Aaa, other than that I'm praying for Mr. Mamat's long life and prosperity. I hope
sometime in the future Allah might grant that we meet again.]

After each *pantun* was delivered it was greeted with loud applause and roars of laughter from the audience showing their optimism. Judging by their faces, there was no doubt that they were demanding that more *pantuns* be delivered. This was due to Pak Atan's reputation as a DJ which made him a popular figure in his neighbourhood, Kelanang, Kuala Langat. Furthermore, it was on such occasions that he had the opportunity to show his skill in reciting *pantun*.

¹⁷ Benson and Hedges.

¹⁸ A brand of Indonesian cigarette, spiced with cloves. It is very popular in Malaysia and usually smuggled into the country.

Another uncommon introduction to a story, distinct from the rest of the storytellers, was that produced by Sarip Mara. It was a rather strange and unconventional style as he also used a prelude like Pak Atan. Nevertheless, the prelude was produced before commencing each new story. His approach was formal as if he was giving an official speech. He greeted and addressed his audiences formally and he again introduced himself and announced his address. For example, during his first spell, before telling the story of 'Sudah Bayar Ke Belum?' (M84 - Have You Paid?), he said :

"Assalamualaikum warahmatullah hiwabarakatu. Yang saya muliakan Haji Ibrahim bin (Saip), Sahamin. Encik Saipol bin Haji Rodi. Saya Haji Mohd. Sharif bin Mohd. Ali beralamat di Kampung Sungai Arak, Banting..."

[Peace be to you and Allah's mercy and blessing as well. My honourable Haji Ibrahim bin (Saip), Sahamin. Mr. Saipol bin Haji Rodi. I, Haji Mohd. Sharif bin Mohd. Ali, address in Sungai Arak Village, Banting...]

Then, two years later, I was the sole member of the audience. The session was held in a different place since he had moved.¹⁹ In the story 'Lori Balak' (M118 - The Lorry), he began with a similar prelude before each story :

"Assalamualaikum warahmatullah hiwabarakatu. Saya Haji Mohd. Sharif bin Haji Ali. Berada di No. 79, (aaa kam), Taman Jugra Jaya, Banting, Kuala Langat..."

[Peace be to you and Allah's mercy and blessing as well. I, Haji Mohd. Sharif bin Haji Ali. At No. 79, (aaa kam), Jugra Jaya Housing Estate, Banting, Kuala Langat...]

¹⁹ To Jugra, 2 miles from his previous place.

The other form of prelude to the sessions was simply the usual Arabic greeting, in its longer and shorter versions, "Peace be to you and Allah's blessing as well," (*Assalamualaikum warahmatullah hiwabarakatu*) and "Peace be to you," (*Assalamualaikum*) respectively. The former was practised by Mohd. Noor and Abu Zarim only once at the beginning of their spell and the latter by Pak Atan before the first story of his first spell. The rest of the tellers simply started directly with their story and without any prelude. As for Sarip Mara, he thought that the occasion was formal. Therefore, he took it seriously and treated it as officially as he could. Whereas, Pak Atan took the event as an opportunity to show his talent and skill at reciting *pantun* in front of the crowd.

As has been mentioned earlier, one of the three techniques for beginning a story is employing a few words of explanation (the other two were the supposedly normal opening phrase and announcement phrase). Nonetheless, in certain cases, the explanation may also be inserted during the narration itself. It often occurred whenever the storyteller felt it was needed or upon a request by a listener. For instance, in 'Keri' (T22 - Sickle), Tokcik gave some information to describe the use of the sickle. He explained, "*Ada rumput jaman dulu tak adaajak. Dalam padi tu ada satu alat namanya keri. Aaa, itu alat memotong rumputlah, menajak pepangkal padi tu...*" (There was grass, long ago, there was no hoe. In the paddy there was an implement called a sickle. Aaa, that is the implement to cut the grass, hoeing the grass at the base of the paddy plant...).

Other than such an instance as above, the teller may also bring in various kinds of extra information within the story, when what he is saying reminds him of his past experiences. In doing so he may halt the proceedings for a few moments. For instance, during the narration of 'Nak Menantu Arab' (T18 - Arab as Son-in-law) by Syed Yusof, the scene of the riverside he was depicting suddenly awakened memories of his childhood. He said :

"Satu petang, dia orang sana dulu orang dedulu ni rumah tepi sunge tau? Rumah tepi sunge, tinggi-tinggi dalam serantai lebih sikit..."

[One evening, people there, people in the past their houses were by the river you know? The houses were by the riverside, roughly about a hundred yards or more...]

Suddenly, he halted the flow of his narration and kept silent for a few seconds as if he was remembering something. Then, he lowered his voice and said; "...*dok ingat. Mandi sunge!*" (...I remembered. Bathing in the river!) Similarly, Aji also suddenly admitted that his hobby was angling when he was explaining the Javanese character in the story of 'Wak Pancing' (M66 - The Javanese Angler). He said, "*Kebetulan memang aku ni kaki mamancing gek...*" (Coincidentally, I'm myself also an angler too...).

In addition, other sorts of information were also brought into the story by the teller. In this case, the information was in the form of a review drawn from the story's message. It was usually done when the story had been completed but the teller continued his narration with the review. This treated the review as if it were a part of the story

itself. The teller who habitually used this technique was Wak Maran. This is evidenced through all four of his stories and shows his consistency in employing the technique. One example of this is in 'Memakan Diri' (T15 - Self Suffered). As the story had finished he then followed it with the review as he said :

"“Kalau aku tau, aku tak nak nasihatkan. Rupanya aku yang kena.” Ha! Ha! Ha! Jadi sekarang ni kalau kita ni nak menasihati sesuatu orang tu kita kena jaga jangan sampai menyiksa orang lain dan jangan sampai menyusahkan orang lain. Kita bagi nasihat yang baik, yang boleh mendatangkan menafaat kepada semua pihak. Jangan ada nasihat tipu muslihat atau tipu menipu. Itu sajalah cerita. Terima kasih.”

[“If I had known, I wouldn't have given advice. I'm the one who has suffered.” Ha! Ha! Ha! Hence, now, if we want to advise somebody, we should not burden anyone and not trouble anyone. We should give good advice, that brings benefit to all. Not an ill advice or trickery. That's all the story. Thank you.]

A very similar pattern was followed by Cikgu Radi in his second narration of 'Hantu Senja' (T11b - The Dusk Ghost) when the story had just been completed he explained the purpose of such a story (ghost story) as it was in the past, as follows :

“Habis. Jadi ni, cerite ni menasihatkan budak-budak. Pada masa dulu budak-budak ni degil. Kalau tak ditakutkan dia tak mahu naik. (Aaa) jadi ditakutkanlah. Jadi cara orang dedulu aaa mengaja anaknya dengan menakut-nakutkan. Jadi dengan sebab itu dapatlah mendidik budak jangan jahat.”

[Finished. Therefore this, this story is to advise children. In the past the children were obstinate. If they were not frightened they wouldn't come in. (Aaa), therefore they were scared. Thus, the way people taught their children was by frightening them. Hence, it enabled children to be taught not to be naughty.]

The above discussion on the delivery of stories gives an inside picture of the Malay humorous tale telling performance. The tale is framed into the structure of a performance by the opening and closing phrases. Three types of opening phrases are usually employed by the narrators, those of the (supposedly) common type (such as *Suatu*

hari, Pada zaman dahulu, Pada suatu masa dahulu etc.); announcement phrases (such as OK lah! Ini cerita lagi cerita Banja la kan!); and the information type. In most instances, the usual type of opening formula used by the storyteller is the the announcement phrase. Similarly, the story may be closed not only by the usual closing formula “tamat” or “habis,” but may be finished by various other phrases such as “Itu le ceritanya,” with a blessing in Arabic, “Sekian. Wassalam mualaikum warahmatullah hibarakatu,” or with an apologetic or modest ending : “Jadi itulah saja cerita, cerita yang agak tak begitu tesusun. Ye! Terima kasih.” Various kinds of atmosphere were evident : lively, less lively or dull. However, the combination of a good number of listeners and an interesting type of story (particularly stories containing elements of sex) usually provided a lively outcome. Some narrators particular narratives skills which they blend with perfection, resulting in an excellent performance. During the narration, the audience may intervene freely with their remarks and questions whenever they please. In the following chapter, all the recorded materials will be presented.

Chapter Three

Repertoire

A Note on the Transcriptions

Sweeney (1972c : 62 - 63) expressed his concern about the originality of published 'folk-literature' which had been gathered from oral sources.¹ He was doubtful about the presentation of texts which had been adapted into literary prose. Although it fulfilled the intended purposes,² however, such documentation made the text lose its oral character. Owing to such criticism, it is best to present the recorded material of this study in its original form in order to preserve its oral nature.

In this case, the transcriptions of the stories have been transcribed following as closely as possible the exact wording of the narrator, which is a similar method to that employed by Derks (1994)³ and Sweeney (1976).⁴ The former said, "..., I decided to write down what I heard, or rather, what I was able to hear. And what I think I heard was,..." (Derks, 1994 : 21). Therefore, all the 216 narratives have been transcribed verbatim, as close as possible to what was said by the storytellers. In this process, it is inevitable that the transcriptions include all the interventions (remarks and laughter),

¹ These texts were published on the initiative of British administrators and more recently by the Dewan Bahasa dan Pustaka. The former published the tales mostly in the *Malay Literature Series* which included the farcical tales, mousedeer stories and folk-romances. On the latter, see Wan Yusof Haji Wan Hassan (1997).

² To provide suitable reading material for schools and to preserve the content of the stories.

³ Refer Derks's transcriptions of *Panglimo Awang*.

⁴ Refer Sweeney's article for the three examples of 'Pak Pandir' tales.

either related or unrelated to the story, made by the participants during the proceedings.

To make the texts more intelligible, several symbols have been used, as follows :

()	Meaningless words (usually slips of the tongue made by narrators)
[]	Remarks related to the story (reaction of the audience)
/ /	Remarks unrelated to the story
[Ha! Ha! Ha!]	Laughter by the audience
Ha! Ha! Ha!	Laughter by the narrator

The materials are presented and arranged according to the categories, divisions and sub-divisions of the classifications of thematic and heroes, which will be explained in the following chapter. Summarized translations of all the stories are shown in Appendix 3. These are relevant to the process of analyzing the plots of the stories, which will be discussed also in the next chapter. Selected translations of 40 odd tales are given in Appendix 4. These translated stories are also arranged according to the classifications of themes and heroes. However, all the titles of the stories are my own creation.⁵

⁵ See Appendix 1 for the narrator and the duration of each stories. For the meaning of words, see Glossary of Malay Words.

TRADITIONAL

HUMAN QUALITY :

a. Numskull

1.

T1. Macam Kuda

Ini panjang sikit cerita dia. Satu orang, satu orang sultan la. Satu orang raja la. Jadi cerita zaman dulu la. Satu orang raja ni memang sayang dengan anak dengan puteri dia la. Jadi memang dia nak carik jodoh puteri dia yang paling baik. Dia tak mau jodoh dia yang alang-alang. [Kokak punya!] Kokak-kokak tak mau! Dia nak yang paling baik. Jadi bila nak carik yang paling baik tu yang susahkan. Lama-lama umo dah meningkat. Pempuan ni umo dah meningkat! Bila umo dah meningkat dah (mul), makin lama makin orang tak mau la. Jadi bila dalam keadaan macam tu dia iklan-iklankan juga la. Iklan-iklankan apa semua kan. Tanya-tanya orang siapa ada kalau ada orang lelaki, putera raja yang berhampiran. Putera raja yang berhampiran yang [Yang berminat la!] yang berminat. Yang maknanya yang bagus! Kemudiannya yang berminat dengan ni kan.

Last sekali jumpa satu orang kawinkan dengan anak, dengan putera jugalah. Kawin. Kemudian kawin, kawinkan. Sebulan, dua bulan lepas, lepas dia nikah. Tiga bulan, empat bulan kan puteri raja ni sedeh tau! Sedeh aje kerja dia. Muram saja. Jadi mak dia pun risau la. Permaisuri raja! [Permaisuri! Permaisuri risau la! Hah!] Permaisuri pun panggil anak dia. Dia kata, "Wahai anakanda!" Dia kata, "Berat! Bonda lihat anakanda ni dalam keadaan bermuram durja, sedih. Apa sebab? Cuba boleh tak ceritakan pada bonda. Bonda nak tau masaalah." Dia kata, "Cep! Anakanda ni ada masaalah besa." Dia kata, "Anakanda nak cerita pun malu, segan." Dia kata, bonda, mak dia kata, "Jangan risau!" Permaisuri kata, "Jangan risau! (Anak ak!) Bonda sanggup mendengar apa saja masaalah yang anakanda hadapi." Jadi lama-lama cerita jugalah. "Anakanda bermasaalah! Suami anakanda tak dapat memberi kepuasan batin anakanda." Wah! Rupanya tak idup! [Ha! Ha! Ha!] Wah! Wah!

Menantu raja ni tak idup dia punya tu tau! Jadi bila tak idup ni maka raja, sultan risaukan.

Sultan canang tau. Canang. Sultan iklankan daripada semua bomoh-bomoh yang paling handal tau. Berapa negeri tau dia iklankan tau? Datang sorang, sorang bomoh, bomohkan. Datang satu, satu, satu tak selesai masaalah. Bomoh tu cuba ubat macam ni dia urutlah, apalah? Bagi ubat makan apa semua tak baik-baik. Lama usaha tak baik-baik. Jadi dia dah frust dah. Dah frust dah! Jadi menantu raja ni kan ambik keputusan dia ingat nak ceraikan isteri dia tau. Nak ceraikan (menan aaa), permaisuri raja ni la, eh! Apa ni? Puteri raja ni. [Eengeh!] Jadi tapi belum dia buat keputusan tu, malam tu dia tido dia mimpi tau. Dia mimpi ada satu orang bejubah putih tau. Jubah putih! Hah! [Ha! Ha! Ha!] Duduk! Tok guru tau! Macam tok guru beso kan. [Ha! Ha! Ha!] Dia kata, dalam mimpi tu dia bagi tau, "Wahai anakanda! Kalau sekiranya ada masaalah, datanglah jumpa." Jumpa dialah kan dekat satu tempat dia bagi address sama. Bagi alamat semua. Kat sini! Kat sini! Kan suruh datang. "Segala masaalah-masaalah akan dapat diselesaikan la di situ kan." Jadi bila menantu raja ni dapat tau, dapat mimpi tu kan dia percaya pada mimpi tu.

Pagi tu terus. Pegi terus! [Yakin! Yakin ye?] Yakin betul! Dia ambik kuda dia capai kuda dia seko dia pun pegi. Pegi, pegi, pegi sampai la. Sampai dekat ni lah. Sampai kat rumah orang ni tau. Rumah tok bomoh ni kan. Sampai-sampai dia tengok, "Eh! Betul!" Rumah yang macam mana dalam mimpi dia tau. Betul ada rumah. Dia beri salam, "Salamualaikum!" "Waalaikumsalam!" Dia tengok betul orang tu. Rupa pun sama dalam mimpi dia kan. [Ha! Ha! Ha!] Sampai-sampai dia tanya apa ni? Bomoh ni tanya, "Wahai anakanda! Apakah (mak)? Apa dia? (Aaa) saya sudah, telah pun mengetahui apakah maksud anakanda datang ke mari." [Woo!] (Aaa) dah tau dah! Tak payah cerita. "Ceritakan saja bagaimana keadaan yang anakanda endak?" Hoh! Dia tanya. [Ha! Ha! Ha!] Dia dah tau dah memang tok guru ni memang handal. [Handal la!] Dia kata, dia kata, dia kata, "Anakanda tak, tak nak banyak-banyak," dia kata. "Tak, tak nak hebat mana! Macam kuda jadi la," dia kata. [Ha! Ha! Ha!] Macam kuda jadi la. OK! Lepas tu dia pun kata, "Hah! Balik la! Anakanda balik. Anakanda akan rasa kenikmatannya malam ini." Wah! Dia pun balik. Balik naik kuda tau. Seronok kan! [Ha! Ha! Ha!]

Malam tu, malam tu dia pun tido awal. Tido cepat. [Ha! Ha! Ha!] Tido cepat! Tutup lampu semua cepatkan. Wah! Lepas tu seronokkan! Rupanya betul! Memang kuat la!

Jadi lat-lat dua tiga bulan lepas tu puteri raja mabuk-mabuk, pening-pening kepala, muntah-muntahkan. Kenapa muntah-muntah ni kan? Jadi permaisuri raja tanyakan, "Anakanda! Boleh bonda tanya? (Aaa) kenapa keadaan sekarang nampaknya bezakan? Pucat muka ni kan." Dia kata, "(Se), sebenarnya anakanda telah pun berbadan dua." "Hah! Bebadan dua!" Waa! Gembira! Kan main suka lah permaisuri raja kan. [Ha! Ha! Ha!] Permaisuri raja suka. Beritahu dengan, dengan raja kan. [Hah!] Dia kata raja (aaa) dia pun beritahu dengan raja (aaa) raja panggil tau menantu dia. Dia kata, "Macam mana (aaa)? Apun macam mana yang boleh jadi baik ni kan? Sedangkan (berap), berapa lama dah usahakan tak boleh baik. Tapi macam mana boleh baik? Jumpa dengan bomoh mana kan?" Dia pun cerita tau mimpi dia macam ni apa semua cerita dari awal sampai akhir. Dia pun cerita habis semua dalam keadaan tenang. Rupanya raja pun dia nak tau. [Ha! Ha! Ha!] Dia nak tau juga. Dia, dia nak kuat juga. [Macam dia punya menantulah! Ha! Ha! Ha!] Hah! Macam menantu dia. Raja pun ada masalah sikit juga. [Ooh! Sikit-sikit! Ha! Ha! Ha!]

Jadi raja diam-diamkan, senyap-senyap dia pun besok pagi dia buatlah macam mana yang anu. Dia pegi ambik kuda dia pun pegi. Sampai-sampai aje kan, bomoh ni pun cakap la. Sampai beri salam semua. "Assalamualaikum!" "Mualaikumsalam!" Bomoh tu tanya, "Wahai tuanku! Tuanku, (barat em ek) patik telah tau apa maksud tuanku datang ke mari. Ceritakan saja bagaimana keadaan yang tuanku endak?" Jadi raja pun kata, dia kata, "Saya tak! Beta tak mau hebat-hebat juga. Beta nak macam kuda juga." Ha! Ha! Ha! [Ha! Ha! Ha!] (Aaa) dia kata, "OK! Balik la tuanku! Tuanku balik tuanku akan dapat merasai kenikmatannya malam ini." Pun balik la. Seronok dia balik. Malam tu istana gelap awal. [Ha! Ha! Ha!] Pukul 10.00 dah gelap istana. [Ha! Ha! Ha!] Malam tu istana gelap. Masuk dalam bilik apa semua tutup bilik apa semua, sekejap lagi kan. Lepas tu sekejap lagi menjerit tau. Sekejap lagi permaisuri menjerit. Lepas tu raja, "Haaaaaah!" Menjeritkan! [Hah!] Kan! Kejap lagi dengo pulak raja menjerit. "Haaaaaah!" Raja menjerit. Sat dua-dua menjerit tau. [Hangah!]

Rupanya, ceritanya apa tau? Raja sudah salah ambik kuda. Kuda betina! Ha! Ha! Ha! [Ha! Ha! Ha!] Habis, cerita habis.

2.

T2. Bergigi

OK lah! Ini cerita-cerita pasal lain pulak. Ek! Cerita pasal (cek!) Orang dulu-dulu juga. Orang, ini cerita banyak orang dulu-dulu. [Heh Hem!] Cerita orang dulu ni cerita, [Dongenglah kata.] dongenglah. Dongeng. Jadik ada satu, dia ada kawanlah. Dua tu. Hah! Kawan la. Dia, kawan dia tu sama-sama belum kawin la kan. Belum kawinkan? Kau? Belum kawinkan? [Belum!] Hah! Jadi bila satu dah kawin, kawinlah. Bila kawin ni dia malu-malu tau, Mat! [Em!] Dia malu-malu tau. Malam petama tu dia malu-malu tau. [Dia eh! Matikan.] (Aaa!) Suruh matikan lampulah. Jadik bininya matikan lampu. Jadik dia pun, biniknya lebih pandai daripada dia tau. Hah! Bininya lebih pandai daripada dia. Jadik dia romen la kan. Bini dia romen, romen, romen, romen, romen. Jadik bini dia sudah apa tu? Ais-kerim la kan. Ha! Ha! Ha! [Ha! Ha! Ha! Jangan marah. Ye!] Jadi bini dia sudah ais-kerim. Jadik (aaa), jadik ada gigikan. Dia macam gigit-gigit tau, Mat! [Eee!] Hah! Gigit-gigit macam. Sekali aleh-aleh tepancut la, tekeluar. Keluarlah. Dia ingat main tau. Hah! Dia ingat itu main.

Jadi besoknya, besok siangya kawannya dia pun tanya. [Eh! He!] Kawan dia tanya, "Apa macam?" dia kata. [Eeh! Hee!] "Malam tadi apa macam?" [Biasa la!] Biasa la kan. /Sini! Maap! Teganggu sikit. Ha! Ha! Ha! [Ha! Ha! Ha!]¹ Jadik bininya, kawannya tu tadi tanya la, "Apa macam malam tadi? Best tak?" "Hoh! Best!" kata dia. [Ha! Ha! Ha!] "Bini aku dia punya barang dia macam ada gigi la. Ha! Ha! Ha! [Ha! Ha! Ha!] Gigit!" kata dia. Ha! Ha! Ha! [Ha! Ha! Ha!] "Gigit!" kata dia. Eh! Laki dia ek! Jadi member dia tak percaya la kan. [Eer!] "Apasal boleh gigit?" [Asal boleh gigit?] (Aaa) dia, "Tak percaya kita pegi mengendap bini aku,"

¹ The narrator, Bob halted his narration because there is a customer as the proceeding took place at a food-stall next to his kiosk. Refer Chapter One for the narrator's background.

kata dia. "Bini aku sekarang tengah mandi," kata dia. "Kat sunge," kata dia. [Eeee Heh!]

Dia pun pegi ngendap dengan member dia tu la. Dia ngendap tepi sungai, ngendap tepi sungai. Tengok bini dia tengah mandi telanjang tau. Hah! Sekali bini dia tengah mandi telanjang sekali tedengar, tedengar la dua orang mengendap la kan. [Eer!] Biasa la kan! Dia punya kain dia jauhkan, jauh. Jadi dia tedengarkan dia larik tau. Bini dia tu larik dia ambik kangkung tau. [Eh! Heh!] Dia ambik sat, ada situ, kat sungekan banyak pokok kangkung kan! [Aaa!] Dia ambik kangkung dia tutup barang dia. Tutup barang dia dengan kangkung la. Itu yang, itu yang budak tu cakap, "Hah! Itu hah! Tak percaya ko! Tengah makan kangkung tau!" [Ha! Ha! Ha!] Ha! Ha! Ha! "Tak percaya ko! Tengah makan kangkung tu. Sebab itu aku cakap ada gigi." [Eeheh! Ha! Ha! Ha!] "Habis, habis dia tutup dengan kangkung sebab itu ada gigi tu. Ada gigi! Hah!" Itulah ceritanya. Ha! Ha! Ha! [Ha! Ha! Ha!]

3.

T3. Makan Angin

Semua cerita lama-lama. Orang bodoh. Ini cerita lagi satu cerita la. Heh! Cerita orang bodoh-bodoh la. Orang lama dulukan bodohkan. Dulu budak-budak umo 14 sudah kawinkan. Tapi jantan tau. Pempuan tak tau tentang sontot-sontot ni. Jadi cek! Satu hari tu dia, dia pike tau. Macam mana nak, nak tu lah. Dia nak benda alah tu lah kan. Besetubuh la kan! [Heh!] Macam mana caranya. Bininya, bininya bodoh. [Orang kampung la.] Budak lagi. Hah! Jadi dia tak taukan. Dah tak tau.

Satu hari tu dia ajak bini dia naik atas bukit tau. Atas bukit la. Ha! "Kita pegi makan angin yok!" kata dia. Jadi dia pun pegi. [Makan angin?] Makan angin! Hah! Dia tanya la bininya. Dia tanya laki dia la, "Makan angin ni macam mana bang?" kata dia. Haa! Ceritanya makan angin. [Ha! Ha! Ha! Ceritanya makan angin.] Ha! Ha! Ha! "Macam mana bang makan angin ni bang?" "Cik! Makan angin macam gini la," katanya. "Nak sedap makan angin kita, kita bukak baju," kata dia. [Ha! Ha! Ha!] (Aaa) bukak

baju la, bukak seluar semualah. Open la! Bukak baju bukak seluar habis la. Bukak semua tanggal.

"OK dah tanggal! Nonggeng!" kata dia. Dia suruh bininya nonggeng. Jadik bininya nonggeng la. "Ko dengan nonggeng lepas tu," laki dia cakap. "Engko dengan nonggeng lepas tu engko dengan nganga," kata dia. Bininya, bininya pun nganga la. Dia nganga la. [Makan angin!] Hah! Makan angin. Makan angin! Nganga la. "Tak sedap pun bang makan angin," kata dia. "Nganga beso sikit." Dia pun nganga beso sikit. Sekali dia nak dapatkan. [Aaah!] Nganga, nganga, nganga. "OK lah bang! Beginilah bang!" kata dia. Anu laki dia cakaplah. "Begini la! Ooh! Agaknya ni belobang," kata dia. "Bawahnya belobang! Cuba nganga lagi sekali. Abang tutup lobangnya yel!" Dia pun tutup lubang tu pakai dia punya barang la kan, tutup sekali. Tutup. "Oh! sedap bang!" kata dia. "Oh! Makan angin rupanya sedap," kata dia. Ha! Ha! Ha! [Ha! Ha! Ha!] "Oh! Rupanya ni makan angin!" Teruslah jadinya tu. Main la. Terus main. OK.

4.

T4. Cik Puteh

Jadi orang ni pun kira orang bodoh jugak. Jadi orang ni dua laki bini. Lakinya nama saya tak tahulah. Jadi bini tu nama Cik Puteh. Lawa orangnya putih melepak. Jadi Bang Lamat ni, dia selalu (aaa aak eeh nee), Si Lamat ni dia panggil abang. Si Lamat rumah dia lain. Jauh ke sana rumah Si Lamat ni, belah depan rumah dia lagi jauh ke belakang. Jadi bila nak keluar lalu rumah Cik Puteh ni. Jadi (cik), Bang Lamat bila menengok Cik Puteh lalu, Cik Puteh, mereling bukan main geram gak dia. "Jadi apa akal aku nak mengerjakan Cik Puteh ni?" kata dia.

Satu hari, dia cerita-cerita buat lelak cerita, "Aku," kata dia, "Menjala hari tu, bukan sikit banyak ikan dapatnya." "Di mana?" kata Cik Puteh tu. Dia bual kat Cik Puteh ni lah tadi. "Alah! Tu hah! Kat tepi laut tu hah, pada pante tu aku menjala banyak dapat." "Iye?" "Ye! Banyak aku dapat." "Aku endak sekali mengikut engko pegi menjala." "Hah! Bolehlah," kata dia. Jadi masa Cik Puteh, masa Bang Lamat ni becakap, Cik Puteh ni lakinya tak ada. Dia bedua Cik Puteh aje bebual.

Suatu hari ni dia bertanya pegilah dia Cik Puteh ni pegi menjala. Bang Lamat tadi pikul jala mengharunglah pantai. Pantai, pantai pasir ni tadi menghala, mengala ke tengah, mengarung, mengarung dalam dalam sampai dah enggak pinggang. Jadi Cik Puteh di belakang. Jadi kata Cik Puteh, "Eh! Bang Lamat! Ke sini jauh dalam ni," katanya. "Macam mana aku nak mengikut Bang Lamat? Nak menengok Bang Lamat menjala? Dalam!" "Ah! Sengsenlah kain tu," kata, kata, kata Bang Lamat tadi. Sengseng dek Cik Puteh ni kain, sengseng. Jadi, jadi dah sampai enggat, enggat, enggat, enggat, enggat, enggat peha. Jadi Bang Lamat ni bejalan gak menghala ke tengah. Makin bejalan ke tengah makin dalam. Jalan tadi, Cik Puteh ni kata, "Eh! Bang Lamat! Ni dalam ni. Aku dah, kang basahlah kain aku." "Ah! Sensenglah lagi," katanya. Disengseng dek Cik Puteh (ge) teselaklah hingga gak pinggang. Nampaklah barang cik, barang Cik Puteh tadi. Bang Lamat bila mereling, tengok putih aje tadi pinggang, pinggang, pinggang Cik Puteh tadi. Bang Lamat pun bepepura-puralah dia bepaling balik ke belakang, balik menghala ke darat. Ah, dia pun (be) bepaling ke belakang, dia pun sampai ke tepi, dia pun (tup ah ah) meniarap aje di tepi tu, menelangkup. Menelangkup. Menjerit-jerit. Cik, Cik Puteh mengikut dari belakang.

Dia menelangkup tadi tu, dia (memerejekan) berempas-pulas, berempas-pulas. Jadi Cik Puteh pun bertanya, "Bang Lamat ni kenapa ni? Kenapa Bang Lamat?" "Amboi! Sakitnya parut aku," kata dia, "Bukan main sakit." "Kenapa pulak Bang Lamat sakit perut?" "Tak ku tahulah," katanya. "Parut aku bukan main sakit memulas-mulas," katanya. "Habis macam manalah cara ni? Cara ni Bang Lamat? Ini tak dapat kita balik ni kalau Bang Lamat sakit ni." "Aku ni," katanya, "Kalau di darat ni ubatnya," katanya, "Selalunya pantat lembu dan pantat kerebau," kata dia, kata, kata Bang Lamat ni. "Di sini mana nak dicari pulak pantat lembu pantat kerebau?" kata Cik Puteh tadi, bersungut. Cik Puteh orang bodoh, bodoh-bodoh alang lah ni. "Tak ada, ah! Tu macam mana?" "Ah! Tak ku tahu laa. Kalau tak ada tu mati la aku. Bukan main sakit la," kata dia. Dia pun menggolek-golek, menggolek-golek. Jadi belakang tidak dia, kata Cik Puteh, "Kalau ada tidak, pantat aku adalah," kata Cik Puteh. "Ah! Cubo, cubolah," kata dia. Ah! Dia ni orang seberang la ni, "Ah! Cubo, cubolah, kalau dia mau," kata dia. Jadi,

(a), Cik Puteh ni tadi bukaklah tuk dia tadi. Ha! Dicubanyalah, dicuba, teruslah baik. Terus baik tadi, dia pun balik. Tidak jadi menjala. Teruslah balik. Balik tadi ke rumah. Cik Puteh balik ke rumah dia, dia balik rumah dia, ke hujung dengan ke depan.

Seminggu lamanya Bang Lamat tak melintas rumah Cik Puteh ni. Takut ni Cik Puteh membukak rahsia dengan lakinya. Lepas seminggu, (cik), Bang Lamat pun pegilah nak menghala ke hujung ni tadi, melintas rumah dia. Kebetulan Cik Puteh tengah makan dua laki bini. Dilawe dek Cik Puteh, "Itu pun Bang Lamat lalu," kata dia. "Mana?" kata lakinya. "Itu hah!" "Panggil dia, panggil dia, panggil dia." Panggil, panggil. "Mengapa?" kata Bang Lamat. "Marilah singgah sekejap. Kita makan ni. Kita tengah makan. Marilah kita makan Bang Lamat." "Eh! Aku dah makan," kata Bang Lamat. "Marilah makan lagi, eh, sikit sama sikit," kata laki Cik Puteh. Cik Puteh pun berereia nor suruh mengajak.

Jadi Bang Lamat pun naik. Naik tesipu-sipu Bang Lamat naik. Makanlah betiga-tiga. Cik Puteh, Bang Lamat, laki Cik Puteh, betiga. Dalam pada makan, makan, makan tadi, apa kata Cik Puteh? "Aku," kata dia. "Tak boleh kukonang-konang hari tu," katanya. "Mengapa?" kata laki dia. "Bang Lamat," katanya. Baru enggan itu aje. "Bang Lamat," kata Cik Puteh. Jadi menyahut je Bang Lamat tadi kena takut rahsia ni. "Itu apa yang dikonang-konang yang sudah lepas tu," kata Bang Lamat becakap tadi, katanya. Dia ni becakap dengan Cik Puteh bersama lakinya bersama-samalah tadi. "Apa yang dikonang-konang lagi," kata dia, "Cakap barang yang lelama tu (je), disembunyan sudahlah je," kata dia. "Lupakan sudahlah," kata Bang Lamat. "Ah! Yelah." Dia pun diam.

Diam, makan lagi. Makan, makan memakan, dia tekeling-keling. Dia tekenang lagi. "Aku, balik teringat gak aku kisah lama-lama ni," kata dia. "Apa namanya?" kata laki dia. Laki ni macam cemburu. "Bang Lamat, ari tu," kata dia. "Menjala dengan dia," kata dia, "Belakang dia sakit perut." Mendengokan Bang Lamat sakit perut tadi, Bang Lamat dah cabut lari. "Kemudian apabila sakit perut, apa ubatnya?" Cik Puteh mengubatkan dengan barang dia tadi. Bang Lamat pun cabut lari. "Eh! Kenapa Abang (lala) Lamat ni lari?" kata, kata, kata laki dia. "Entah,

tak ku tahu pulak.” “Apa cerita punca engkau macam dengan Abang Lamat ni?” “Begini,” kata bininya. “Bila Bang Lamat, bila sakit perut,” kata dia. Kata dia, “Apasal tak ditanya? Kenapa Bang Lamat ni, sakit perut memulas-mulas?” “Habis memulas-mulas kenapa pulak kita tak dapat balik kita pulak (be la be la belamat), Bang Lamat sakit,” kata dia. “Apa la ubatnya?” “Jadi kata dia, Bang Lamat mengata, ubatnya katanya pantat lembu pantat kerebau. Jadi mana pulak nak dicari di tepi laut pantat lembu pantat kerebau.” “Abis tu?” kata lakinya. “Jadi jawab aku,” kata dia, “Kalau entuk aku adalah, pantat aku,” kata dia. “Abis, apa kata Bang Lamat?” “Op! Cubacubalah, katanya.” “Habis! Dicubanyalah?” “Hah! Dicubanyalah, elok dia baik.” “Ai! Ni Bang Lamat menipu,” kata lakinya. Diburu, diburu. Bang Lamat tah ke manalah talanya. Dah cabut lari. Hah! Abang Lamat dah lah takut dek dia. Ah! Ini cerita pendek ye.

5.

T5. Kena Simpai

Jadi konon-kononnya orang dedulu ni, (oo ora) orang memuda ni bebererakan, jadi bepakat-pakat nak pegilah mencari ikan kononnya. Ikan itu nak buat makan nak bawak balik ataupun boleh (dijo) nak dijual ke? Jadi dalam pada bepakat kengkawan tadi pegilah dia lelebih kurang enam orang. Pegilah bejalan bebelakang kampung tu. Keluar hutan masuk hutan, keluar hutan masuk hutan. Jadi diagak-agak tu jumpa tasik tempat mencari ikan tadi tempat menimba-nimba ikan (dibuatnyalah), dibuatnyalah bangsal. Macam bagan ke atau macam pepondok dibuatnyalah kecik-kecik untuk, untuk dia duduk berenam tadi. Malam tu pun dia tido le di pondok tu dah siap.

Esok pagi dia mulalah mencari ikan. Pegilah dia lima enam orang mencari ikan. Belakang, dapat ikan tadi dibelahlah ikan tu digaramkan, dijemo. Bila dah ikan bejemo siap, bila menjemo ikan tadi bila pagi tu nak pegi, ikan pun nak dijemo, (aah), dia (beca) betanyalah pulak yang berenam tadi, “Siapa ini hari nak tinggal menjaga pondok?” kata dia. “Untuk menjaga ikan bejemo ni, kalau hujan siapa nak diangkat,” kata kengkawannya, kata kengkawan tadi (yang), yang ada semua ni tadi. Jadi adalah

sorang pulak menyahut mengatakan, “Biyolah saya tinggal.” “Berani tinggal sengsorang?” “Ah! Apa ditakutkan? Orang menjaga ikan. Yang awak duduk di pondok. Apa ditakutkan?” “Ah! Kalau ko dah berani, tunggulah,” (kata), kata kawannya tadi. Kawannya (yang) yang belima tadi pegilah mencari ikan menimba ika. Yang dia tinggal menunggu ikan.

Apa ini ikan tu, dalam tah pukul (tah) lebih kurang tengahari ke lebih kurang begitulah lebih kurang datang inilah gergasi ni tadi. Mencium bau ikan busuk tu dia pun datang. Datang dia nak makan ikan. Jadi dia orang ni tadi tak sempat gegasi nak betanya nak mintak, dia cabutlah larilah (meng), menghilangkan diri ketakutan. Gegasi naik ke pelanto dimakannya ikan, habis. Dah kenyang, gegasi pun balik. Bila (ha ri), jadi bebalik gegasi dia pun keluarlah. Jadi kekononnya bepura-pura keluar tadi bepepura macam orang belawan beurusan. Lincak-lincak kaki besilat ke apa ke (me)melawan (ge ge) gegasi. Menang gegasi tadi pegilah gegasi tadi dapat ikan. Gegasi tak ada mati. Menang dia tapi dia melawannya jugak. Diceritakan dengan dia jadi melawan tapi tak telawan dia. Jadi gegasi tu menanglah jugak. Digasaknya jugak ikan tu tak dipedulikannya dia. Jadi bila dah (dah) habis dia cerita tadi, besok pagi, pegi begitu jugak. Siapa gak tinggal? Jadi memasing nak tinggal. Jadi sampe hari yang keenam tu, jadi (me) tiap-tiap hari sorang tinggal, satu orang tinggal, yang lelain pegi (pegi), hingga sampaelah keenam hari. Keenam hari, siapa tinggal? Jadi orang yang satu tu tinggal pulak orang yang tak perenah menunggu tadi. Mana orang yang dah menunggu tu semua tewas.

Jadi yang sorang yang penghabis menunggu tadi dia pun tunggu. Jadi apa kerejanya? Dia menunggu tadi? Orang dah pegi ni tadi dah dijemonya ikan. Dah apa dia ko pegilah mencari ikan. Dia tinggal ke dia membuat, membuat simpe. Diambiknya rotan dibuatnya, dilengko-lengkonya membuat simpe. Jadi sejurus tak beberapa lama dia membuat simpe, gegasi pun datang. Ditengoknya, amboi! Datang bukan main tegap orangnya. Jadi gegasi ni pun sanggup menegor dia, dia pun sanggup la pulak (meme), mencuba apa dengan gegasi nak buat dengan dia. “Apa buat tu cu?” kata dia. Jadi kata dia, “Saya ni nek membuat, membuat, (mem) ni membuat simpe.” “Eh! Buat apa pulak simpe dibuat?” “Ai! Simpe ni gunanya nek (di), kalau orang sesakit

badan, lenguh (aaaa) simpelah. Macam siku ke sakit, lenguh lutut ke, mana sesendi.” “Oh! Begitu pulak gayanya cu?” katanya. “Boleh menghilangkan sesakit? Ah! Aku pun endaklah merasa menghilangkan sakit aku ni. Lenguh-lenguh bejalan-jalan ni,” kata dia, “Kalau nenek (su su su su) sudi nak, cubalah baring.” Jadi nenek gegasi pun baring. Ah, baring dicubalahnya gegasi tu. Dicubanya tangannya, disuruh buat geni ha, disimpe tangan kiri tangan kanan, lutut kiri lutut kanan atau badan gegasi tu pulak. Dibelitnya (se) serata habis dibelitnya badan hingga gak tak boleh meronta. Jadi selagi-lagi dah pun bila dah tak boleh meronta-ronta dah atu bedia tapi nak lepas tak boleh lepas. Tapi, orang disimpe tu kiranya bejanji berapa lama pulak baru baik tangan aku tak pulak tak cakap. Disimpe, disimpenya nak menghilangkan sakitnya. Aleh tu menunggu la menghilangkan sakitnya dalam simpe tadi.

Dalam pada begitu tadi, orang pun balik sekali enam orang. Jadi tengah apa gegasi dah telentang, disimpe. Jadi katanya, “Inilah orang yang makan ikan kita ni tadi.” (Aah), dibunuhlah gegasi tu. Matilah gegasi tu dibunuhnya. Kalahlah gegasi tu sebab dia dah ramai. Gegasi tu menantikan badannya baik tadi, ditunggunya gak. “Ada gak lagi cu! Rasa sesengal ni. Ini makin lenguh tangan aku ni.” Nak bebukak tak boleh, nak bukak tak boleh. Badan besimpe. Dalam pada begitu, (be ge lak kecak kecik) menanti masa baliklah pulak orang yang (men ce muk) membawak ikan ni tadi. Tetengok (gegajau), dah telentang (aaa), dibelit dek rotan, dek dek budak, dek kawan ni tadi. (Aaah), habislah ceritanya. Begitulah, ceritanya. Keputusannya menanglah orang ni tadi. Matilah gegasi ni dibelitnya tadi yang simpenya tu.

6.

T6. Pak Pandir - Belalang Rusa

Pak Pande ni dia bejalan-jalan te tepi sunge tadi sunge air tawa ni. Jadi dinampaknya orang mengail. “Apa buat tu?” katanya. “Memancing!” kata orang. “Apa umpan?” “Belalang! Belalang rusa!” Ah! Saya pun tak kenal belalang rusa ni. “Belalang rusa,” kata dia. “Ai! Mau gak dapat?” “Ah! Belum lagilah. Kejap kang. Tah! Tengoklah. Kadang-kadang dapat.

Kadang-kadang tak taulah. Tengoklah (me) mengail belalang rusa.”

Ah! Dia pun mencariklah tadi pulak tali. Ako-ako tu dibuat tali. Jalan-jalan carik-carik apa belalang rusa pun tak kenal, rusa ditangkapnya. Rusa ditambatnya tadi begap. Bapak-bapak akolah didapatnya tadi. (Je di ce), rusa tengah tido ditambatnya rusa. Ah! (Pu) rusa tu melompat terejun dalam sunge. Terejun ke sunge dihikatnya pangkal tali tadi. Rusa tadi dah berikat pada-pada hujung tadi. Jadi rusa tu (bere), mengambor-ngamborlah dalam air tu. Lebooor! Nak larik tak dapat dah berikat. “Hoi!” kata orang tu. “Apa engko, apa ko buat tu?” “Memancing,” katanya. “(aaa) apa umpan ko tu? Ah! Itukan dah dimakannya tu?” “Tak de,” katanya. “Hah! Itu belebor! Lelebor! Lelebor tu!” “Umpannya!” katanya. “Apa umpannya?” “Ucer, alang ucer,” katanya. [Pelat.] Ah! Pelat. “Hai! Besonya lelebor.” Rupanya pegi orang tu menengok. Tengok-tengok rusa dah dijeratnya, tambat campaknya ke sunge. Ha! Ha! Ha! Hah! Sekerat tu cerita dia ya. Ah! Jadi orang tadi tak jadi mengail tadi. Menyembeleh rusa. Makan rusalah. Bagilah bahagian dia apa semua. Jadi baliklah orang tadi. Seketul cerita dia. Lagi tah apa dengan dia tadi ni?

7.

T7 Pak Pandir - Rusa

Jadi dia bejalan-jalan lagi dah pulak dalam hutan Pak Andeh ni. Bejalan, jalan, jalan jumpa rusa tengah tido. Tengok rusa tengah tido. “Amboi! Sedapnya ko tido, ye,” katanya. Dia pun berenti. Tengok tanduk becabang-cabang, rusa jantan becabang-cabang. Awak pun tadi di anu dia ada aje membawak bungkus nasik sama ah sama apa ni? Bujam! Bujam, bujam, bujam sireh, bujam rokok, bujam sireh tu tadi bujam namanya sama dengan bungkus nasik. Awak pun disangkutan bungkus nasik sama dengan, dengan (bu) bujam sireh tadi. Awak pun duduklah. “Hai! Inikan main. Kalo aku pehanya ni pejal ni. Ai! Daging tangannya dengan belakangnya.” Disesebutnya tadi. (Macam.) Duduk dekat rusa tapi disangkutnya pada, pada tanduk ni tadi. “Ah! Ini buat si penyangkut elok tanduk dia ni,” kata dia. Dalam pada tu dia duduk tu dia becakap-cakap, becakap-cakap dengan

diurut-urutnya. "Pehea ni kan main sedapnya." Ah! Tekejut rusa tu. Tekejut apa? Lama larik. Larik, ingatkannya, ingatkannya apanya? "Oncang aku! Oncang aku!" kata dia. Apa nak diingatkan, orang tu ketakutan cabut larik, rusa. Ah! Pegi pulak rusa tido diurut-urut pulak. "Ah! Ini peha ni bukan main. Ini kalo dimasak sedap ni." Kononnya ada pulak dia tak tahu dibuat sangkut baju.

8.

T8. Buah

OK! Ini cerita sepasang suami isteri. Duduk kat tepi utam la. Jadi kereja dia tiap-tiap hari carik kayu api. Jadi entah macam mana (aaa) si suami dia ni nak pegi carik. Tapi isteri dia pesan, dia macam ada dengor-dengor bunyi rimau la. Hah! Ada sepasang rimau dia nampak la. Jadi dia pesan la suami dia. "Untuk tujuan keselamatan!" dia kata. "Kalo taserempak dengan rimau, londehkan kain." dia kata. "Lepas tu nonggeng!" Ha! Ha! Ha! Londehkan kain, nonggeng. "Dah! Rimau tu larik la," dia kata.

Tah memang dah ditentukan. Masa dia tengah carik kayu api tu, tiba-tiba rimo melompat badan dia. Wah! Dia pun teringat bini dia kata. Dia pun londehkan kain dia, dia pun menonggeng. So si rimo ni pun dia kata, "Eh! Rasa nak makan la buah ni," dia kata. (Aaa) habis partner rimo ni kata. "Eh! Jangan!" dia kata. /Orang sebelah! Tu dia kata, "Ini mungkin muda lagi la," dia kata. Dia kata, "Ijau je ni. Muda lagi." Jadi dia kata, "Tak pa lah!" Dia kata, "Besok je lah kita ambik buah ni!" Si rimau ni bual dengan pasangan dialah. Jadi pun beredar dari situ. Orang tua ni pun cabutlah balik. Ha! Ha! Ha! Dah dia kata. "Heh! Betullah!" dia kata. "Nonggeng memang rimau tu larik," dia kata. (Me), memang tak, tak usik dia la.

Habis entah macam mana besoknya pulak sebab dia dah ketakutan, demam dia. Jadi besoknya tu dia kata, "Awak ajelah carik kayu api." Dia suruh bini dia pegi. Bini dia pegi kawasan tu hampe-hampe sama la kat situ. Tengah dok carik kayu api taserempak dengan rimo, sepasang rimo ni. Dia pun apa lagi, londehkan kain. Ha! Ha! Ha! Dia pun nonggeng la. Ha! Ha! Ha! Bila rimo ni nampak. "Alamak!

Yang," dia kata. "Buah yang semalam tu dah tak ada!" Ha! Ha! Ha! "Le! Dah rata ni. Orang dah ambik dah ni." Tengok-tengok. "Hah! Getahnya pun masih ada lagi," dia kata. Ha! Ha! Ha! (Aaa) dia pun belah lah. [Ha! Ha! Ha!] Bila dah belah, orang tadi pun balik la. Hah! Ha! Ha! Ha! Dia kata, "Betul la! Kalo ada rimo datang, nonggeng ye!" [Hah!] Ha! Ha! Ha! [Habis cerita.]

9.

T9. Si Kudung

Satu masa dulu dia ni zaman, zaman Nabi Sulaiman ke? Nabi apa ke? Saya pun lupalah. Tapi ni kesah ni belaku ni cerita-cerita Parsilah ni. Masa itu (aaa) adalah sorang Habsilah. Habsi ni badannya besa. Tapi tangannya dah kudung. Dia kudung ni pasal kereja dia mencuri. Jadi bila kereja mencurik satu hari, satu hari orang dapat tangkap dia. Maka raja pun hukum potong tangannya. Dua-dua tangannya dah kudung paras sikulah dia potong.

Jadi satu hari tu rupanya (si) Si Habsi ni walaupun tangan dah kudung kerejanya mencurik juga. Jadi ari tu dia sudah curik satu kancahlah, kualiti besa tu. Dia sudah curik kat rumah orang. Dia curik terus bawak balik. Kancan yang besa tu pun dia curik. Orang nampak orang keja, keja tangkap. Tangkap dia bawaklah depan hakim. Kemudian hakim ni tak pecayalah yang Habsi tangan kudung ni boleh angkat kualiti begitu berat, kancan yang begitu besa. Maka Habsi ni pun disoallah oleh hakim. Habsi tak mengaku. "Macam mana saya nak bawak kualiti ni tuan hakim? Haa! Sedangkan saya ni tangan kudung." Wah! Orang, orang yang mendakwa tu pun malulah depan orang ramai ni. Jadi hakim yang bijaksana ni pun ucap berilah pengumuman. "Jadi sebenarnya Habsi ni bukanlah pencuri. Ini memanglah kualiti dia. Oleh kerana Habsi ni, kualiti ni dia punya maka mahkamah hari ni beri hukumanlah. Hah! Kepada Habsi ni tak bersalah dan serahkan kualiti balik kat dia, kancan ni."

Waa! Habsi ni begitu megah dapat bila dia dah menang sedangkan dia memang betul mencurik ni. Dengan keadaan megah ni pun dia membongkokkan badannya. Dia gunakan siku yang dah kudung tadi. Tangan dah kudung sebelah kanan tadi dia tekan telinga kualiti (se),

telinga kuali sebelah kanan. Maka tejungkitlah telinga kuali sebelah kiri. Dia pun sauk dengan, dengan tangan yang kudung sebelah kiri naik atas bahu dan terus atas kepala. Dan teruslah dia, dia bawa junjunglah kuali tu keluar daripada istana. Ketika itu hakim pun suruhlah pengawal tangkap semula Habsi ni. (Aaa) barulah terbukti bahawa (hab), inilah cara Habsi ni mencuri kuali tadi. Maka dengan kebijaksanaan hakim tadi pencuri, Si Habsi ni pun Habsi pencuri tadi pun dapatlah ditangkap dan selepas itu tidaklah ada lagi belaku kecurian di tempat itu. Demikianlah cerita Si Kudung pencuri ni.

10.

T10. Tamak

Al-kesah zaman para sahabatlah. Kesah ni pun memang tertulis dalam cerita-cerita, hikayat-hikayat sahabat Rasulullah. Ini pada zaman dululah. Pada zaman pemerintahan (aaa) khalifah-khalifah Kurashidin dulu. Ada tiga orang pencuri. Kerejanya memang mencuriklah tak ada kereja lain lah. Jadi satu hari tu dia dah kehabisan barang makanan. Dia pun keluarlah mencuri. Dia jalan kat padang pase tu masuk gurun keluar gurun, masuk gurun keluar gurun tak ada benda yang nak dicuriknya.

Entah macam mana curik punya curik singgah kat (sat-sat), satu kedailah macam tempat, macam bazarlah. Dia dapatlah curik seketul emas. Emas tu seketullah lebih kurang besa penumbuk orang dewasa. Waa! Dia dapat emas tu pun kata, "Oh! Dah cukup la ni! Cukup la ni untuk kita hidup beberapa bulan." Maka dah dapat emas tu mereka pun jalan, jalan lagi untuk berehat. Sampe kat pokok korme, seponon korme mereka pun berehatlah. Jauh daripada orang. Dalam masa berehat tu mereka pun terasa lapalah, terasa lapa. Jadi salah sorang (si) diarahkan untuk keluar ke pekan untuk membeli makananlah. Jadi mereka pun undilah saya yang kena pegi pekan. Dalam pada undi tu kenalah sorang pegi pekan untuk beli makanan (aaa) untuk dimakan nanti.

Jadi pencuri yang dua ni yang tinggal ni masa kawan dia ni pegi dia pun pakatlah dia pakat. Ooh! Mintak maaf! Tadi mas tadi dua ketullah dia dapat, dia dapat curik mas dua ketul bukan seketul eh! Dua ketul. Jadi pencuri ni tiga

orang, mas dua ketul. Jadi susah nak bagi. Jadi pencuri yang dua orang ni pun bepik. "Oh!" dia kata, "Mas yang kita dapat ni dua, dua ketul. Kita betiga. Nak bagi susah ni. Nanti kawan kita ni balik daripada kedai kang kita belangkongnya. Biar dia mati." Haa! Jadi dua-dua orang ni dah setuju nak belangkong yang balik ni. Bila mati kang mas yang dua ketul tu dia dapatlah.

Rupanya si pencuri yang sorang yang pegi beli nasi ni tadi beli makan ni tadi dia dah beli nasi ni dia telintalah dekat kepala dia. "Wah!" dia kata, "Aku ni betiga tadi. Mas tu dua aje. Wah! Susah nak bagi ni. Aku ingat aku beli racunlah bagus masuk dalam nasi ni. Gaulkan racun biar dia dua orang tu tumbang. Jadi emas tu aku dapat sorang." Rupanya sekarang ni si pencuri yang sorang ni pun bepik juga. Dia pun beli racun. Dia gaulkan dalam makanan tu. Dia bungkus bebaik dia pun bawa balik. Dia dah makan dulu dah yang tadi ni yang tak da racun. Bawa balik.

Dalam perjalanan balik tu dia kata, "Matilah engkau sahabat aku dua orang. Sekarang ni emas tu akulah punya." Jadi bebaik dia sampai dekat orang tu dia bagikan makanan tu. Sedang dia bongkok tu orang yang dua tu belangkonglah kepalanya. Matilah pencuri yang dah yang beli barang tadi kat situ juga. Pencuri yang dua orang ni pun gelak besarlah. "Kita kayalah sekarang! Kita kayalah sekarang! Jadi sebelum kita bagikan emas ni mari kita makan dulu." Waa! Dia memang tengah lapa. Apa lagi, tengah lapa paham ajelah. Bukak aje makan, dia pun bahamlah makanan ni. Habis makanan tu ada beberapa saat je mulalah perutnya sakit. Kepala beputa dia pun bepusing-paring, pusing. Dalam masa berapa minit je dah tak boleh tahan teruslah tecabut nyawa telampo sakit kena racun yang bisa tadi. Itulah akibatnya orang yang tamak. Jadi kesah ni sebenar kesah sebenar ni zaman, zaman khalifahlah. (Aaa) itulah dia cerita saya mengenai pencuri yang tamak.

11.

T11a. Hantu Senja²

Pada zaman dahulu kala, adalah sebuah rumah di tepi hutan. Tuan rumah adalah anak dua tiga orang. Pekerjaan membele kambing. Bila tiap-tiap petang, bapaknya menaikkan kambing dalam reban. Anak-anaknya belari-larilah di laman rumah. Bekejo-kejo, main-main sehinggalah senja. Puaslah emaknya menyuruh naik, tak ada gak anaknya tu nak naik. "Hari dah malam! Mandilah! Tukolah baju! Duduklah di rumah." Anaknya tak ada gak, bermain. Disuruh macam mana tak nak gak. Lama-lama diakalkanlah dek maknya. "Lekas-lekas naik nak! Jangan main-main senja ni! Di tanah ada hantu senja!" Ha, jadi anaknya mendengokan hantu senja, lariklah naik ke rumah.

Dalam pada senja tu jugak remo yang dalam hutan tu dah nak mengendap kambing. Nak mencuri kambing. Dia pun dah sampai. Waktu senja dah sampai dekat reban kambing. Dia pun naiklah merangkak pempelahan atas reban kambing. Bila dia naik atas reban kambing, mak budak tu menjerit gak, "Naik nak! Kang tah mana hantu senja!" katanya. Remo tu mendengokan hantu senja udah ia teperanjat. "Ai! Kang datang pulak hantu senja tu mengambik, menangkap aku," katanya. Dia pun duduklah dengan keadaan yang dalam ketakutan di atas reban kambing tu.

Jadi bila hari pun malam, orang dah senyap sunyi semua, remo tu mulalah nak mengirakan kambing. Tiba-tiba datanglah dua orang pencuri, pencuri kambing membawak sebatang kayu pengando dengan sebuah guni. Jadi bila dah sampai dekat reban kambing, sorang naik ke atas reban kambing. Kata yang sorang di bawah ni, "Kau pilih yang beso-beso." Hari gelap. Pada masa itu bukan ada lampu picit. Ha, jadi orang yang naik ke atas ni merabalalah kambing tu. "Eh! Ni kecil." Raba lagi sekor. "Eh! Kecil." Raba lagi sekor. "Ni kambing jantan ni, kecil jugak." Raba terabanya remo. "Hoi! Ni yang beso." Bila dah dirabanya remo, remo tu mendengo. "Inilah hantu senja," katanya. Udahlah remo tu mengeleto ketakutan. Jadi datang sorang

tu, "Hah! Nah guni. Masukkan kambing beso tu dalam guni." Dia pun masukkan remo tu dalam guni. Remo tu mendiamkan diri dalam keadaan ketakutan, dia takutkan hantu. Masuk dihikat, dipunjutlah guni tu. Disoronglah ke bawah ditariknya ke bawah. Orang yang di bawah tu menyambutlah. Menyambut, dihikatnya pada pengando. Dikandonyalah. Sorang di depan sorang di belakang. Masuklah di dalam hutan, merentas hutan nak balik ke kampungnya.

Jalan punya bejalan, jalan punya bejalan, dari dalam hutan rimba belantara tu tesangkut, terantuk, tejatuh. Benda yang dikando tu beso, hari pun hampir siang. Jadi remo yang dalam itu, bila hari nak siang, dia pun mencako-cakolah. Mencako-cako, koyaklah guni tu. Jadi bila guni dah koyak, tejengoklah (bunyi) kepala remo. Orang belakang sudah nampak remo. Orang yang depan bejalan jugak mengadap ke depan. Orang belakang mengata, "Remo!" Kata orang depan, "Mana?" Orang belakang kata, "Alah! Remo!" Balik depan, orang depan kata, "Mana?" Belarilah dia memikul tu. Selama remo tu meronta-ronta, telepaslah. Remo tu pun takut cabut lari dalam hutan. Orang ni pun takut larilah lintang-pukang. Demikianlah cerita hantu senja.

12.

T11b. Hantu Senja

Pada masa dahulu ada sebuah rumah di tepi hutan. Tuan rumah ni mempunyai anak dua orang. Anak masih kecil-kecil lagi. Kerja orang ni ialah beladang, betanam sayo-sayoran, betanam padi di tepi sebuah hutan. Dan dia ni membela kambing. Kambing tu asal malam masuk pulak dalam hutan, dalam reban.

Jadi satu malam, apabila kambing tu dah dah nak masuk dalam reban anak-anaknya bermain kat bawah. Jadi disuruhnya anak-anaknya naik. "Naik! Kang tah mana ada hantu senja!" Anaknya degil tak mau naik asyik main-main, belari-lari di bawah. Disuruh jugak naik, "Naik nak oi! Kang tah mana hantu senja." Dalam pada hari nak senja tu, remo dah datang, nak makan kambing. Jadi bila remo mendengo hantu senja dia pun teperanjat. Dia takutkan hantu senja. (Aaa), kang dah dimakan pulak dek hantu senja

² T11a and T11b is the same story told in a space of 2 years by Cikgu Radi.

tu dia. Jadi dia duduk menyorok balik reban. Dalam dalam semak dekat reban.

Jadi bila budak-budak ni dah naik ke rumah, masak makan apa semua, makan apa semua dah siap budak-budak ni mulalah nak tido. Jadi orang tua ni tinggallah bedua di rumah. Jadi dalam pada menantikan malam remo yang dalam semak ni tadi menunggukan hari malam. Tiba-tiba datang pulak dua orang pencurik. Remo menunggu senyap rumah tu. Orang dah tido dah apa dia mulalah naik nak mengambik nak makan kambing. Bila dia naik ke atas reban tu kambing tu pun mulalah bising. Jadi pencurik ni pun dalam pada tu naik jugaklah ke atas pondok atas reban kambing mencari. Sorang naik membawak guni sorang menunggu di bawah. Jadi yang di bawah tadi becakap, "Ko pilih yang beso-beso!" Remo ni dah ada di atas (kan) reban, tengah-tengah kambing. Dia nak menangkap kambing. Dengorkan ada orang becakap dia pun dah tak tentu arah. Dia dah mendiamkan diri duduk dalam kumpulan kambing. Jadi pencurik ni pun naiklah. Sangka dek remo, yang naik ni ialah hantu senja. Jadi dia sudahlah menggigil ketakutan hantu senja dah naik. Dia mendiamkan diri je lah. Jadi orang yang di bawah ni suruh bepesan dengan orang yang naik tadi yang membawak guni tadi cari yang beso-beso. Hari malam pulak dalam reban kambing tu tak ada lampu. Masa tu bukan ada lampu picit. Jadi orang ni merabalah. Carik, carik, tecariklahnya, tepegangnya remo. "Ah! Ini pun yang beso." Bila dah dapat yang beso, "Ah! Bak mari guni tu ke mari," katanya. (Aaa) dia pun diambiknya guni tu dimasukkannya lah remo dalam guni. Remo tu bila dipegang dek orang mengelektor dia ketakutan. Tak beranilah dia melawan dia takutkan hantu senja ni. Masuklah dia dalam guni dihikatliah orang puncak guni ni tadi. Lepas itu disaranlah ke bawah. Sampai ke bawah kandalah dek orang lari bawa larik.

Bila dah dibawak lari jauh bejalan dalam hutan ni tadi hari dah nak siang. Orang depan kata, "Deraslah sikit hari dah nak siang." Orang belakang pun bejalanlah lintang-pukang dalam semak. Dalam hutan, dalam paya belarik bejalan dengan laju. Tiba-tiba hari pun dah nak terang macam mana remo yang dalam guni ni tadi meronta-ronta, mencako-cako tejengoklah kepalanya ke belakang. Jadi orang belakang nampak remo dari dalam guni tu. Orang depan tak nampak. Jadi kata orang belakang nak dijeritnya takut diterkam dek remo. Kata orang

belakang, "Remo!" Kata orang depan, "Mana? Lekaslah sikit!" katanya. Belariklah dia makin kuatlah lariknya. Orang belakang kata, "Alah remo!" Orang depan kata, "Mana?" Lama belarik-larik, belarik-larik tejatuhlah dia. Bila tejatuh haremo tu pun tejengok pun dapat dia lepas, melompatlah dia. Orang yang di depan tu pun teperanjatlah. Orang yang belakang teperanjat, lariklah. (Aaa) itulah dia cerita hantu senja. [Habis.] Habis. Jadi ni, cerita ni menasihatkan budak-budak pada masa dulu budak-budak ni degil. Kalau tak ditakutkan dia tak mahu naik. (Aaa) jadi ditakutkanlah. Jadi cara orang dedulu (aaa) mengaja anaknya dengan menakut-nakutkan. Jadi dengan sebab itu dapatlah mendidik budak jangan jahat.

13.

T12a. Yang Sulit dan Yang Berat³

Zaman dulu adalah seorang penyamun. Mempunyai beberapa ramai orang suruh-suruh, orang suruhannya. Di tiap-tiap hari dia pergi menyamun pakai puko. Bila dipukonya je, orang semua orang tetido. Ha, jadi satu hari, jadi penyamun ni, kumpulan penyamun ni dah kaya. Dah banyak barang-barang mas orang dah disapunya semua. Dah temasyhor puko dia ni, penyamun ni.

Satu hari, kata ketua penyamun ni, "Tiap-tiap (aaah), hari ni kau mesti pergi carik, mas aku tak nak, barang-barang yang berharga lain aku tak nak. Aku hendak carik satu-satu barang yang istimewa. Barang-barang yang sulit! Haaa, yang berharga." Katanya, "Barang-barang yang sulit!" Ha, jadi penyamun ni mendengarkan tu pegilah ke sebuah rumah. Dia sampai ke sebuah rumah, dipukonyalah dekat pintu, dari pintu dipukonyalah. Jadi orang yang dalam rumah tu, tido semuanya. Tetido, ada yang tetido duduk, ada yang tetido berdiri, ada yang tesando. Kemudian ada orang yang tengah memasak, ada orang yang tengah itu (ada.) Dalam pada itu, carik-carik tejumpa satu orang tua betina tengah tesando sempalnya teselit di bibe. Jadi orang ni mencarik-carik, sana barang tak ada ke mari tak ada, carik, barang mas banyak dia tak endak.

³ T12a and T12b is also similar narrated by Cikgu Radi in a lapse of 2 years.

Carik itu dia tak endak. Oh, jadi dia nak carik barang yang sulit. Sekali tenampak pada bibe orang tua tu, sempal teselit. "Oh! Inilah yang disuruh dek tuan kita mencari. Barang berharga teselit." Dia pun diambiknyalah sempal celah bibe orang tua betina tu. Diambik dibungkusnyalah. Dia pun baliklah. Baliklah dengan suka rianya. Bersorak-sorak. Bila sampai pada ketuanya, ketuanya pun bertanya, "Dapat barang yang sulit tu?" "Dapat tuan." "Bagus! Bawak sini." Jadi dia serahkanlah pada tuannya. Sekali bila ditengok dek tuannya sempal. Ha! Ha! Ha! Bila sempal tembako, ditendangkannyalah. "Ini bukan berharga. Bukan istimewa. Sempal orang," katanya. [Ha! Ha! Ha!] "Tuan mengata, barang yang teselit," katanya. Alah, jadi dah kena orang penyamun-penyamun kena tendang.

Hari keesokan harinya, penyamun ni suruh pulak satu lagi rombongan, "Kau pegi carik rumah orang kaya-kaya. (Aaa), jangan kau mengambik barang-barang yang sulit-sulit macam ni ha. Aku tak endak. Kau cari barang-barang yang berharga, berat yang berat-berat. Yang ringan-ringan aku tak endak. Walau pun emas pun ringan aku tak mahu. Aku hendak yang berat." Jadi pun pegilah. Bila pegi sampai ke sebuah rumah, dipukolah rumah tu. Dia pun menggeledahlah. Carik-carik, sana carik, sini carik, sana carik. Lama-lama dijumpanya batu giling. Diangkatnya. "Hoi! Inilah dia barang berharga yang berat." Dia pun dipikulnya barang berat tu dibawaknya balik dapatkan tuannya. "(Aaa), nilah dah dapat." Bila dapat ditunjukkan pada tuannya. "Ha! Inilah barang berharga tuan," katanya. "Yang berat ni!" katanya. Ditengok dek tuannya batu giling. Diambiknya batu giling tu dihempoknyalah balik kepala orang tu. Hah! Tebaring orang tu. Ha! Ha! Ha! [Ha! Ha! Ha!] Katanya, "Mampus ko," katanya. "Bodoh!" katanya. Habislah ceritanya.

14.

T12b. Yang Sulit dan Yang Berat

Pada zaman dulu kala adalah sekumpulan lanun, (err) perompak. Tiap-tiap malam kerja perompak tu pegi merompak le ke rumah orang. Mana ada-ada orang kaya habis dirompaknya. Lepas sebuah sebuah, lepas sebuah rumah sebuah rumah dirompak. (Aaa) banyaklah

barang-barang orang yang didapat, dah kaya le perompak ni. Perompak ni dah duit telampo banyak, emas pun dah telampo banyak. Dia bepesanlah kepada, pada dia punya perompak-perompak yang bawah dia ni. (Aaa) kepala perompak bepesan, "Hari ni kau mesti carik barang yang paling berat. Ah! Jangan ko curik barang-barang yang, ko rompak barang-barang yang ringan-ringan lagi aku tak endak. Aku nak yang berat."

Jadi salah sorang daripadanya (ma) malam tu pegilah masuk merompak ke sebuah rumah. Jadi yang sorang ni setelah mencari nak (be) berkhidmatlah kepada tuannya. Dia pun berusaha mencari (cakolah) rumah. Puko! Pukolah orang dalam rumah. Jadi bila dipukunya orang dalam rumah tu tidolah semua tak sedor diri. Dia pun bukaklah almari tengok banyak emas, mas tuannya dah tak endak. Carik lagi tu barang-barang, duit-duit tu dah tak endak. Dia nak carik barang yang paling berat. Lama-lama dia pegi ke dapur dijumpanyalah batu giling. Batu giling ni sejenis alat (me) memecah lada. Jadi dia pun diambiknya batu giling. Ni lah batu, barang yang barang kali yang dikehendak dek tuannya, barang yang berat. (Aaa) balik dipikulnyalah. Pikulnya sampai kepada kepalanya diserahkanlah. Bila diserahkan, kepalanya menengok (ah) menengok dia membawak batu giling. Tanyanya, "Apa gunanya batu giling ni?" katanya. "Aku suruh carik barang yang berharga dan berat-berat. Kau bawak batu giling nak buat apa?" (Aaa) dilempangnyalah. Jadi masing-masing pun diamlah tiadalah bebebunyi lagi.

Jadi malam keesokan harinya pulak, panggilnya semua anak buahnya. "Malam ini ko semua mesti pegi carik barang yang sulit-sulit. Barang yang sulit yang tesorok (aaa)." Jadi malam tu dia pun pegilah merompak. Dipukolah dari semak mana yang dia masuk. Dah masuk orang dah tido semua senyap, dia masuklah mencari segala almari dibukak, peti besi bukak, peti apa pun dibukak. Jadi tak ada dijumpanya barang yang dek dia endak tu. Jadi carik barang yang sulit tak de. Lelama dia masuk dalam bilik dijumpanyalah satu orang tua tengah tido. Barang-barang mas orang tua tu gelang, rantai banyak. Ah! Ni tuannya tak endak. Dia nak barang yang sulit. Ah! Lelama tenampaknyalah sentil yang teletak pada bibe orang tua tu. "Oh! Inilah yang diendak dek tuannya," katanya. Dia pun diambiknyalah sentil tu. Sentil tu ialah

tembako yang diganyah pada gigi. Letaknya bawah bibe. (Aaa) ini dikata orang sentil. (Aaa) dibawaknyalah balik. Sampai aje bejumpa pada tuannya (aaa) ditunjuknyalah. "Ah! Inilah barang yang sulit, yang saya ambik pada bibe orang. (Aaa) yang tenampak sentil aje. (Aaa) ini dia." (Aaa) bila ditengok dek tuannya sentil tembako, (aaa) dipepahlah dek tuannya. "Ah! Ini tak ada guna punya barang." Demikianlah ceritanya.

15.

T13. Bola

Pada masa dahulu semasa orang-orang Inggeris dan orang-orang Eropa datang ke Asia ni, orang Inggeris datang ke Melaka. (Orang belan), orang Portugis ke Melaka. Orang Belanda ke kawasan-kawasan Indonesia dan orang Sepanyol datang ke Pilipina. Orang Perancis datang ke Indo-Cina. Jadi betabolah orang-orang Eropa datang mentadbir kawasan-kawasan di (di) Asia. Begitu jugak orang Inggeris datang ke negeri Cina. Jadi pada masa itu orang-orang Melayu belum tahu lagi apa jugak permainan-permainan yang dibawak oleh orang Inggeris. Orang Inggeris membawaklah kebudayaan dia, main bola. Jadi bila orang-orang Inggeris bermain bola, orang-orang orang-orang di Melaka becampo orang Cina ada, orang Melayu ada duduk di situ pada pante.

Pada satu hari adalah satu benda (yang) hanyut di tepi pante. Jadi orang-orang Melayu menengok. Orang Cina pun menengok rame-rame. Masing-masing berebutlah nak menengejor. Yang pegi dulu dapat orang Cina menengok. Bila orang Cina menengok apa bendanya. Benda ni bulat. Hah! Jadi diingatkan buah. Masing pun pegilah menengok bawa parang. Dibelah. Jadi Cina menengok bila dibelah tak ada apa-apa yang ada. Kata, "Bo! La!" "Ai! Ya!" katanya. "Tak la isik. Bo! La!" Jadi orang Melayu mendengo. "Oh! Bo! La! Rupanya ni," katanya. Ah! Jadi ditengok memasing bekata, Bola! Bola! Bola! Tak ade ape benda dia kata bola. Jadi, jadilah bola. [Ha! Ha! Ha!] Sampelah ke hari ini apa dikatakan bola. [Habislah cerita.] Habislah cerita.

16.

T14. Cermin

Ini ada satu ceritalah. Cerita ni masa jaman dulu. Ada empat keluarga. Satu bapa, satu ibu, satu anak laki-laki dan satu anak menantu, pempuan. Mereka ni duduk jauh daripada banda, pekan. Heh! Aaa kalo dia nak pekan, punya pekan, pegi banda tu satu hari nak pegi (ba), pegi, satu hari nak balik.

Jadi kebetulan satu hari tu anak dia ni, anak dia ke banda. Sampai ke banda dia jalan, jalan, jalan dia tenampak satu ceremin. Cermin tu lebih kurang besanya (aaa) dua kaki panjang, satu kaki lebo. Apabila si anak ni tenampak aje cemin dia teperanjat. Dia kata, "Eh! Bapak aku!" [Ha! Ha! Ha!] Sebab dia hanya kenal bapak dia saja. Muka dia, dia tak kenal. Jadi muka dia ni sama dengan muka bapak dia. Cuma tak ada misai. Heh! Jadi dengan itu dia dengan setemeta (dibel), diambil, dibeli (aaa) cermin tu dibawak ke rumah. Sampai kat rumah dah malam.

Besok pagi, besok pagi dia masuk dalam bilik, disimpan dalam bilik benda tu. Besok pagi ditengok muka dia. Dia ketawa sendiri dan begitulah dua tiga hari. Tiba-tiba isteri dia sedarlah. "Kenapa abang ni asal masuk bilik ketawa? Asal masuk bilik ketawa? Jangan-jangan ada simpan pempuan tak?" kata dia. [Ha! Ha! Ha!] Kebetulan pulak pada pagi tu si suami dia ni pegi keja. Si isteri apa lagi la. Masuk dalam bilik. Dia carik-carik tenampak cermin yang simpan tu. Dia tengok dia. "Hah! Kan betul!" kata dia. "Memang dia pak, dia ada simpan pempuan." Pada hal yang sebenar (gam), apa? Cermin tu bayang si isteri dia. [Ha! Ha! Ha!] Si isteri dia ni pun dia keluor (bak), bagi tau mak dia. Dia pun, "Mak! Mak!" kata dia. "Abang ada simpan pempuan la mak!" kata dia. "Eh! Mana dia?" dia kata. "Itu dalam bilik!" Si mak dia pun pegi ke bilik. Sampai ke bilik mak dia pun tengok. "Eh! Ah! Betul la dia simpan pempuan. Tapi tak kan la simpan pempuan tua pulak?" kata dia. [Ha! Ha! Ha!] Pasal dalam cermin tu muka dia. Muka mak dia. [Mak dia dah sorang lagi!] Mak dia ni tak puas hati bagi tau bapak dia pulak.

Bapak dia keluor. Dia bapak panggil. "Pak! Pak! Pak ae! Pak ae! Anak kita dah tau simpan pempuan." "Ah! Tak! Mustahillah!

Mustahillah!" kata dia. "Tak de lah!" "Iya pak ael Pegi masuk dalam bilik tengok." Si bapak dia ni pegi masuk dalam bilik. Apabila masuk dalam bilik saja dia tengok ceremin. "Leh! Ini bukan pempuan!" katanya. "Ini orang tua." [Ha! Ha! Ha!] Dia pun keluar. "Mak ael! Kenapa engko (mengkap me) membohongkan aku? Mana ada pempuan? Yang ada kat dalam tu ialah orang laki-laki!" Jadi masing-masing (si) si anak dia yang pempuan mengatakan tak betul. Maka katakan pempuan muda. Si mak dia katakan pempuan tua. Si bapak dia ngatakan yang kat dalam bilik tu orang lelaki tua. Ha! Ha! Ha! Jadi masing-masing (be be be) apa ni? (Be) [Becanggih pandangan!] Becanggih pandangan, bejauh pendapat. Sebab apa? Mereka ni tak perenah tengok ceremin. [Ha! Ha! Ha!] Haa! Yang dia tau, dia pandang muka mak dia. Mak bapak, bapak dia, isteri dia dan dia tu pun begitu juga. Jadi ini lah orang tak perenah tengok ceremin. Jadi kalau boleh kita tengok ceremin kita pastikan kita ni handsome ke tidak? [Ha! Ha! Ha!] Lawa ke tidak? Jadi dapat kita tahu membezakan yang kita ni siapa? (Aaa) bagaimana? Terima kasih.

17.

T15. Memakan Diri

Ini cerita begini tau. Cerita menasihatkan orang yang memakan diri dia sendiri. Dia menasihatkan orang tapi sebaliknya terkena pada diri dia sendiri. Cerita dia begini. Satu tuan kebun tu, tuan (tuan) ladang tu dia ada mempunyai dua eko, satu eko lembu dan seekor kerbau. Satu eko lembu seko kerbau ni diletakkan di satu kandang. Bersebelahan. Ya! Bersebelahan ya!

Jadi satu hari tu sebelum magrib lagi si kerbau ni duduk dah tido kerbau. Eh! Si lembu tanya, "Hai kerbau!" kata dia. "Engkau ni siang-siang lagi dah tido!" "Ala! Aku penat la," kata dia. "Daripada pagi aku dibawak [Ha! Ha! Ha!] oleh tuan aku pegi ke, ke sawah sampai sekarang baru balik. Manalah aku tak penat. Lain la engko," kata dia. "Relek aje kat kandang. Penat betul la!" kata dia. "(Aaa) itulah," kata lembu. "Engko ni bodohlah kerbau. Tengok macam aku senang aje. Aku tak nak pegi kebun. Asal paksa aje aku tak nak pegi kebun. Aku duduk aje kat sini. Engkau ni asal suruh aje nak pegi, nak pegi.

Jadi engkau kena la," kata dia. "Habis apa nak buat?" kata kerbau kan. "Ini biar. Dah nasib aku dah macam ini, dah macam ni! Ada tak ada gini la!" Kata, kata lembu kan. "Aku nasihatkan ko endak tak?" kata dia. Ha! Ha! Ha! "Eh! Kalo baik tu aku boleh juga," kata dia. "Besok! Kita tau pagi, engko jangan bangun. Engko buat-buat sakit aje. Jangan pegi." "Habis! Kalo (ba), tuan aku datang? Kalau dipukul dia?" "Ah! Engko buat diam aje. Engko tentahan aje. Tahan pukul aje." Ha! Ha! Ha! "Jadik kalo macam tu boleh la," kata (lem), kata kerbau, kata dia.

Besok pagi-pagi je (pu), pukul 7.00 anu dia buat-buat tak tau diam aje. Tido aje, tak bangun-bangun. Waa! Orang, tuan dia datang aje, "Syukur!" "Eh kerbau! Kenapa engko ni lambat no bangun?" Dia buat tak tau aje. Dipukul pun dia diam aje. Si lembu yang sebelah tu jeling aje. "Eh! Habis! Bagus!" kata dia. "Aku punya nasihat bagus!" Ha! Ha! Ha! [Ha! Ha! Ha!] Dia jeling aje. Dah lama-lama, dah setengah jam dia tarik-tarik kerbau ni tak boleh bangun juga, tak da bangun. Dia buat tak tau mogok aje kan. Pasal nasihat ni, dia makan, dia dengar nasihat lembu. Si orang, si tuan, (ke) tuannya ni, "Kalo macam ini tak boleh jadi!" dia kata. "(Kab), kat kebun banyak keja lagi. Kalau tak dihabiskan kat sawah susah nak tanam. Ada tak ada, engkolah lembu!" kata dia. "Hari ini kerbau sakit engkolah lembu mari ikut aku pegi." Hah! Ha! Ha! Ha! Habis! Lembu sehat dia berdiri aje. Dipukul sekali aje lembu pun ikut. Ikut aje pegi ke, ke sawah.

Pagi, pagi pegi sawah pukul 8.00 sampai pukul 6.00 baru balik. Kerbau relek aje kat kandang. [Ha! Ha! Ha!] Bukan! Si lembu ni dia datang aje, "Fooh! Penat betullah kerbau hari ini aku. [Ha! Ha! Ha!] Tak perenah aku pegi kebun macam ini," katanya. Ha! Ha! Ha! "Macam mana?" kata kerbau. "Sehat tak? Sedap tak? (Aaa) macam tu lah aku," kata dia. Ha! Ha! Ha! "Menyesal aku nasihatkan engko semalam kerbau la. Kalau aku tau aku tak nak nasihatkan. Rupanya aku yang kena." Ha! Ha! Ha! Jadi sekarang ni kalau kita ni nak menasihat sesuatu orang tu kita kena jaga jangan sampai menyeksa orang lain dan jangan sampai menyusahkan orang lain. Kita bagi nasihat yang baik, yang boleh mendatangkan menafaat kepada semua pihak. Jangan ada nasihat tipu muslihat atau tipu menipu. Itu sajalah cerita. Terima kasih.

T16. Si Bakhil

Satu orang ada orang (tap) orang betanilah kiranya orang kampung, orang betani. (Eer) dia tu banyak menanam (te), ladang tebu, kira ladanglah macam tanam tebulah tepi sunge. Dia punya bahil adalah membuat satu hamba Allah datang nak beli sebatang, nak beli tebu dia sebatang. Tak jual, sekerat pun dia tak jual. Tak endak saja. Dia kata, "Nak beli, beli semua." Dia boleh tebang semua sekali. Begitu dia kemahuan dia orang tu. Sebatang, dua batang tak main pada dia. "Hai!" katanya. "Saya nak beli sebatang aje. Hah! Kalo tuan juallah. Kalau tuan kira sudi, sudi nak jual saya nak beli bukan saya nak mintak pree, tidak." Dia, ladang tebu tu tepi sunge, punya bahil. Dia kata, "Tak ada. Saya tak jual sebatang-sebatang. Nak ambik semua. Beli banyak." "Beli banyak saya tak daya," kata dek orang tu. Orang susahlah tapi ingin makan tebu tadi tengok tebu, tahu aje lah. Hah!

Lelama balik dia. Balik pakat dengan kawan dia bedua. Kalau kata Si Mat, Si Mat lah umpama. "Mat! Mat! Besok kawankan aku." "Ke mana?" [Hah! Ini Mamat ni. Ha! Ha! Ha!] "Bawak sampan, sampan satu. Bawak sampan sebilah, satu." "Ke mana?" kata kawannya. "Ah! Ko ikut je lah aku. [Hoi! Mamak buat air.]⁴ Ko ikut aku," kata dia. "Hah! Ke mana?" "Ah! Ko ikut aje lah aku besok," kata dia. "Aku kata ikut, ikut ajelah," kata kawannya tadi, kawan yang (nam) yang nak membeli tebu tak jadi tu. Tak mau orang tu sebatang pun tak nak jualnya. Hah! Dia kata nak beli banyak (dia) dia jual sebatang tak jual. Punya bahil. "Baiklah," kata dia. Kawan, pakat kawan, "Jom!" Pegilah.

Waktu tu nak dekat magrib tau. Ha! Ha! Ha! Tuan tanah, tuan rumah tu adalah tuan yang punya tebu tu. "Assalamualaikum tuan!" "Waalaikumsalam. Ah! Jemputlah naik." Bolehlah naik. "Boleh tak menumpang sembahyang?" Betul-betul dekat magrib. "Boleh!" Kawan yang sorang tadi sampan sana dengan parang sondek satu. Ha! Ha! Ha! "Saya menumpang sembayang, waktu magrib." "Ah! Bolehlah! Naik. Boleh." Waktu pun masuk dia pun sembayang. Dia pun

ambik air sembayang, dia banglah. Dia bang. Jadi yang masa tengah bang tu, tuan, tuan yang punya tebu tu tadi, tuan tanah tu turun mengambik air sembayang. Hah! Orang ni bang, orang yang menumpang sembayang tu tadi bang la. Sorang di sunge sana dah siap dengan parang dah redi aje. "Ko dengolah kang aku punya anu," katanya.

Hah! Bang, bang, bang penghabisnya dengo-dengo sayup-sayup dengo. "Bambulah! Bambulah!" kata dia. Aleh, tecenganglah tuan ni. "Walpaajri waalpajrun," katanya. "Larilah tuan nak turun," katanya. Kata makna bangnya tu tadi. Jadi yang kawan ni yang tuan rumah tadi, syak-syak, syak dengan wahamlah retinya. "Apa pulak orang ni?" katanya. "Ha! Walpajri waalpajrun," katanya. "Larilah tuan nak turun," katanya. Tuan ni turun nak mengambik air sembayang jadilah begitu.

Wah! Dia yang tu bambu bang, bambu bang, bambu bang tadi tebanglah sekoyanlah tu di sunge tu. Pup, pup, pup, pup, pup (be yo) cepatlah, tebang. Hah! Pongkah masuk dalam sampan. Dapat satu sampan. Yang dia dah tahu tuan tu nak masuk, bambu, bambu terejun dia lari terus, orang yang bang tadi. Ha! Ha! Ha! Rupanya kelam kabut pegi sunge tengok lapang aje. Ha! Ha! Ha! [Ha! Ha! Ha!] Ambik ko! Lapang! Ambik ko! Hah! Itu orang yang bahil hah! Dapatnya. Pemintaan baik tak nak. Beli sebatang tak nak jual. [Dia bang tadi dia menyuruh tebang.] Hah! Bambulah! katanya. Tebanglah tebu. Orang di sunge tu tebanglah, pup, pup. [Bambu bang! Bambu bang! Tunggu isyaratnya.] Tunggu isyarat. Walpajri waalpajrun, katanya. Larilah tuan nak turun katanya. Ha! Rupa itulah syak tuan tanah tu, tuan rumah tu. "Wah! Ini apalah makna?" katanya. Ha! Ha! Ha! Wah! Larik pegi ke sunge tengok apa lapang tebu. Separuh dikereja dek orang tu. Puas hati dia. Hah! Itu orang kira kedekut. Hah! Dongeng-dongeng tu.

19.

T17. Malang Pak Si Kaduk

Malang Pak Si Kaduk ni dia pendek je lah ceritanya. Dia ni nak pegi menjemput orang kendurik, jemputan orang kendurik. Pegilah. Pegi ke rumah orang kendurik tu elok-elok nak

⁴ Syed Yusof's son intervenes when he came bringing tea for us.

betambat tambatan nak sampe pengkalan orang tu, orang yang anu dah bededai turun. Dia telewatlah maknanya. Dedailah. Jadi dia ni tak adelah naik. Malulah. Dia patah balik sampannya bedayung balik ke rumah. Bila di rumah pulak bininya pulak demam. Bini pulak sakit. Hah! Itu dikata malang Pak Si Kaduk. Hah! Kata orang tetua malang Si Kaduk namanya. Malang! Pegi hari tu di saat dia malanglah. Pegi jemputan orang kendurik, aleh dah sampe pengkalan tu je orang dah bededai turun. Orang dah habis. Hah! Dia patah balik sampan tu balik, balik ke rumah dia. Bininya pulak sakit. "Allah!" katanya. Kacau dia. Ah! Itu dia malang Pak Si Kaduk. Macam-macam lah.

20.

T18. Nak Menantu Arab

Ini cerita ye lah satu. Ha! Ha! Dan no ceritanya. Ada satu kampung orang tu orang kampung lah kan. Orang kampung ni (orang) adalah ada anak. Jadi kutu ni merayap-rayap didengonya cerita. Dia kata, "Anak saya ni," katanya. Dia cakap dengan isteri dia lah waktu malam tido tu. Dia kata. "Anak saya," kata dia. "Anak kita ni," katanya. "Kalo tak besuamikan orang Arab (nya)," kata dia. Dia tak endak biorlah dia. "Bior dia tualah!" kata dia. "Bior dia tualah!" katanya. Namun dia becakap dengan suami, isteri dialah suami isterilah duduk di rumah malam-malam nak tido tu cerita.

Jadi kutu ni sudah dengo, tau. Kutu sudah mengendap. Alah! Maklumlah orang anu, orang nak mengendap anu, malam-malam. Jadi dia ni, dia kata, "Aku nama orang kampung ni." Dia cakap orang pempuan dia. "Nama orang kampung ni," katanya. "Aku tak nak pinanglah anak, tak usah kawin anak kita tak apa lah. Bior sampe tua." Begitulah maknanya. "Hah! Bior carik orang Arab." Jadi kutu ni sudah dengo, yang mengendap tadi dah mendengolah cerita tu. Dia tak mau terima orang kampung macam keriah kita ni hah! Tak endaklah dekat-dekat ni, dia nak orang Arab gak konon.

Satu petang, dia orang sana dulu orang dedulu ni rumah tepi sunge tau? Rumah tepi sunge, tinggi-tinggi dalam serante lebih sikit dok ingat. Mandi sunge! Hah! Mandi sunge. Begige-

gilelah. Kadang pempuannya, pempuannya mandi dulu. Suaminya kemudian tunggu di atas, atas tebing tu, Hah! Pengkalanlah, pengkalan itu orang dedulu pengkalanlah bukan? [Hah!] Gile-gilelah mandi lepas orang ni orang ni. Jadi yang siapa ni, si budak muda ni yang mengendap rumah yang mendengo cerita malam tu, dia mengatakan nama orang kampung ni kata dia aku tak, tak menjadi menantu dia le maknanya. [Dia tak pandanglah!] Tak endak, tak pandanglah, tak mau menerima (menan), buat menantu. Dia nak orang Arab jugak. He! Dedulu temasyhor no orang Arab ni.

Jadi kutu ni apa tau? Pakat kawan lah, macam kita bedua ni lah umpamanya. Carik satu sampan. Dia tau orang ni, si bapak pempuan ni, pempuan yang dia ni endak ni yang di, yang orang muda ni tadi nak mengurat anaknya tu yang nak meminanglah kaedahnya pun belum lagi nak meminang. Tapi maknanya baru nak mengurat-nguratlah. Kalau nak begitulah maknanya. Malam-malam dia mengendap rumah orang tu didengo bapak, mak bapak orang ni bercerita. Dia kata, "Anak kita," katanya. "Tak usah kawin orang kampung ni." Nama orang kita tak endak. Orang kampung. Nang (ge), nak carik orang Arab jugak. Hah! Jadi orang ni budak ni dah dengo.

Dia balik dia cerita dengan kawan. Dia kata, "Apa macam? Satu hari kita, kita kenakan dia ni." Hah! Ha! Ha! Ha! Kalo tak buat stail macam ini tak dapat kawin dengan anak dia. Ni dah, dah syoklah, dah gilakan anak orang ni. Dah pandang dah tahulah kan? Tapi orang tu mak bapak tak nak terima. Kalau pinang pun dia tak nak menerima. Dia dah mendengo rahsia tu. Jadi apa akal? Pakat bedua kawan dia kawan baiklah. Dia tahu mak bapak budak ni, pempuan ni mesti hari-hari mandi di sunge. Dia mandi turun sungelah. Hah! Pagi petang. Taem air pasang ke apa dia mandilah.

Dia ni carik satu sampan budak muda tadi ni budak yang mengorat tu lah. Ha! Ha! Ha! Carik satu sebiji sampan ajak kawan yang yang apa tadi pakai songkok putihlah, ketayap ni. Hah! Buatlah tipu-tipu temberang sikit, tipu-tipulah apa yang temberang, tipulah. Buatlah anu cara nak mengenakan orang ni. Agak-agak dalam berapa jauh, agak-agak dia bercerita tu boleh dengo dengan si mak bapak budak ni tadi yang mandi tadi, Hah! Kat sunge tu konon. Hah! Sajalah dia

bawak jala sebiji. Ha! Tapi dia pokpet buat pelat Arablah. Cakap Arablah. Bila dah sampe agak-agak, agak-agak dah didengo-dengo agak suara dia becakap tu dengo dek orang (di), suami isteri di sunge mandi tadi, bapak betina ni. Dia tau taem orang tu mandi dia datang, dia buat-buat menjalalah. Apa dia kata, kata kawan yang mendayung tadi. "Tabarakal Lazi," katanya. Teborlah. Wah! Dia tebor, tebor jala. "Ah! Tarikkal Lazi," kata kawan yang mendayung. Ah! Dia saja nak mengena-ngenakan, nak mengenakan mak bapak budak ni. Kalo tak begitu tak dapat dia meminang ni, Hah! "Ah! Tarikkal Lazi," kata yang tukang dayung. "Warangsang Waarenseng." Rangsang maknanya taem sangkut jala tu, ha! "Waa ikaa selambo." "Waa takkullah anboyaa." Dia takut buaya. Ha! Ha! Ha! [Ha! Ha! Ha! Cakap Melayu. Dicapakannya Arab.] Cakap Arab tau. "(Aaa) selamborn!" "Waatakul lubuaya." Takut buaya. "Waa Ikaana," kata dek kawannya. "Waa eden udeng-udeng." Orang Arab kata udang, udeng.

Wah! Didengo dek bapak betina ni tadi. Ai! Laki, pempuan dia. "Naik! Naik! Bang! Bang!" katanya. "Ada orang Arab bang," katanya. "Mana?" "Tu menjala tu. Tu hah! Yang nampak tu." Wah! Dia bereria. Jadi lakinya turunlah, turun bior dengo. "Wah! Baiklah. Carik je lah." Besok tu konon pegilah meminang ni orang Arab ni. Tak orang kampung gak tu, situ buat terek aje. Dia orang nak tengah orang nak kan ni dia buat terek. Pinanglah. Orang mendengokan Arab ni tadi. Wah! Gaya! Pinang. Terimanya. Haaa! Terima, terima.

Dalam (bu) tujuh bulan kawin sampe bulan puasa. Tiap-tiap puasa dia orang dedulukan betedaruslah. Panggillah anak jiran-jiran tu anak-anak buah dekat-dekat ni kan macam anu dekat keliling kita ni mintak ajolah orang Arab ni. Ni orang Arab mengajolah konon mengaji. Ada bawak kitab, ada yang beso sikit bawak Quran, bawak mukadam lah anu. Pak mentua ni tadi baringlah. Orang tetua-tetua baring lepas makan malam tu baringlah. Lepas je (mag) magrib tu dia mengajolah. Suruhnya menantunya mengajo. Adalah empat lima orang budak dekat-dekat situ datang mengaji. Orang-orang situ mak bapaknya tadi nak bawak bebudak ke situ nak sempurna Arabnya tadi konon, tuan guru. Tapi dah enam bulan dah nak tujuh bulan dah dia kawin tu dengan anak orang tu. Ha! Ha! Ha!

Jadi dia ni aleh disorong dek budak (kit), mukadam. "Banyak Alif," katanya. Pelat gak Arab tu. Sorong ni, "Ba Alif Baa. Banyak Waa. Banyak Nun." Dah pak mentuanya resan tau? Resan hatinya. "Arab pukimak apa pulak?" katanya. Dapat satu benda pun tak boleh mengajo. Orang tak tahu, orang dah kena tipu. Orang tetua-tetua dulu tongkat mano tu tak lepas dia ada dekat kepalanya. Lelama dia rasa resan hati dia, bapak mentua ni tadi kan menantu ni. "Ni," kata dia. "Arab betul ke? Kalau Arab betul tak kan tak boleh sorong pun diajo mengajikan. Alip, Ba, Ta pun jadi lah. Ni semua banyak Nun, banyak Wa, banyak Alip," katanya. Tak sedap pak mentuanya. Bangkit ambik pemento tu sesahlah. "Arab pukimak!" katanya. Dimakinyalah. Terjun tak betangga, selai sepinggang aje terus larik aje. Ha! Ha! Ha! [Ha! Ha! Ha!] Habis, itu le. Dulu tak menyiasat betul. Orang dedulu kan dia tak siasat itu semua. Manalah ingatnya dah tu betullah Arab. Pasal dia kena tipu tadi, siang tadi punya pasal. Siang semalam tu dah kena tipu. Jadi mendaka ajelah. (Tu) tujuh bulan dah kawin, larik begitu ajelah. Abislah cerita. Ha! Ha! Ha!

21.

T19. Buah

Adalah cerita ni dulu kala berkenaan remo dengan anaknya. Jaman dulu punya cerita, Nabi Allah Sulaiman, binatang pun pandai becakap. Jadi adalah orang ni bersama laki bini keluarga dia. Kerja dia masuk hutan keluar hutan belantara mencari rotan. Lama kelamaan mencari rotan ni, kerjanya berjual-jual macam itu. Makin lama makin jauh, makin lama makin jauh, sampailah ke dalam hutan yang jauh.

Pada suatu hari, dia becakaplah dengan, dengan bini dia, "Malas nak keja cari rotan." Ha pasal apa dah dengo ini remo dah mengaum, mengaum aje. Dah becakap dengan bini. Tapi bini, bangsa cengil ni, marahlah dia kan lakinya. "Sekian lama dah mencari rotan, dah bejual-jual, dah ini pulak tak endak pulak mencari. Barulah tiba takutlah tah apa." Mahu tak mahu, dengo cakap bini dah marah macam itu, pegi jugaklah dalam hutan mengambik rotan tu.

Dah banyak dah mendapat rotan begitu begini tu, rehatlah. Bila rehat duduk aje, harimau ini sudah dapat bau. Ha dia becakap dengan mak dia, "Hai! Ini ada bau manusia ni mak." Maklum masa itu, Nabi Allah Sulaiman, binatang-binatang tu pandai becakap. Ha, dia pun dekatlah. Mak dia pun kata, "Kalau ada manusia jangan usik tak tentu arah. Tengok dulu." Ha, dia rapatlah. Bila rapat, ini yang mencari rotan ni tadi, orang ini dah tahunya remo tu datang. Ke mana lah nak lari? Masa itu tahu ajelah bukan ada kain, bukan ada baju. Cuma kulit-kulit aje buat, buat selimut buat seluar pakaian. Katanya, "Masuklah dalam rangsang. Remo takut rangsang-rangsang tu, menyorok dalam rangsang." Bila sampai je tempat manusia ni! Hah! Anaknya merayau je. Merayau, merayau, merayau macam itu, dia nampaklah manusia ini menonggeng aje dek dalam rangsang tu. Dia pun dekatlah. Dekat, dekat dijerit, "Mak! Mak! Ada manusia ni mak." Ha, ada manusia ni tapi dia tak tahu apa nak dibuatnya. "Cuba mak mari tengok. Ada ni hah! Buah ini!" katanya, "Boleh dipetik ni mak?" "Ai!" kata maknya, "Jangan! (Aaa) buahnya belum masak lagi. Jangan kau petik-petik tak tentu arah. Ha! Jangan usik-usik," katanya, "Ini orang-orang bebaik ke apa ni? Jangan!" "Ini buah ni mak elok buah ni." Tak ada le petik. Kata emaknya, "Lain kalilah petik. Ha! Lain kali kita boleh datang dia belum masak lagi," kata emaknya. Ha, anak ni yang baik ini dengo cakap emaknya, baliklah. Tak adalah diusiknya. Ha, mana manusia ni tadi bila dapat macam itu, alah syukurlah sangat dia tak mati dikerjakan dek remo, tak dicakar dek remo. Dia pun baliklah.

Dah balik dah ke rumah begitu-begini, cakaplah bini dia. Dia kata, "Tak boleh. Engko (meng) mengamuk marahkan aku, aku tak akan pegi dalam hutan mencari rotan. Dah sampai remo mendapatkan aku begitu-begini cuma tak dimakannya lagi." Hoi! Marah besolah bininya. "Habis macam mana gaya nak mencari penghidupan kalau awak tak mencari rotan, bejual rotan begitu-begini? Masuklah dalam hutan balik," katanya. Kata lakinya, "Oh! Tidak!" Mahu tak mahu bini dia kata, "Kalau awak tak mahu masuk dalam hutan, biyo aku yang pegi. Ha! Kau duduk di rumah." Ha, lepas itu bini dia pun bersiap dia pegilah ke dalam hutan. Apa nak tahu cerita lakinya tu. Dia pegilah.

Pegi-pegilah dalam hutan mencari, tengah-tengah mencari rotan tu, dengolah bunyi remo ni

ha. Sekian lama duduk situ, remo pun sampailah. "Aah!" dia kata. Macam ini laki dia dulu buat cara macam ini, lari dalam rangsang. Dia cubalah duduk dalam rangsang. Dia kata, "Rangsang ni remo memang takutlah." Dia remo ni, dia tahu bau manusia, ha, dia rapatlah. "Ha!" dia kata, "Ha! Mak! Ini dah dekat di sini tempat hari tu." Kata emaknya, "Jomlah tengok." Daripada jauh lagi dia dah nampak. "Mak! Mak!" kata, "Buah dah tak de dah! Ini, buah dah dipetik dek orang." "Eh!" kata mak. "Dah dipetik dek orang tak apalah mak." "Biyolah tak ada rezeki engko. Lain kali dia anu bebuah lagi." "Tengok ni ha! Ada kesannya ah," kata dia. "Eeeh! Yang dipetik dek orang ni," katanya, "(Aaah), alah jangan diusik!" katanya. "Ah ni manusia," katanya, "Tak baik kita usik-usik. Biyokan dia apa semua begitu."

Habis dah balik, dah begitu-begini, dah siap dah tu, mengadulah dia dekat laki dia. "Betullah kata engko. Aku pun dah kena macam ini. Mengamuk betul anak remo tu, hari tu. Tapi dekan umo tu dah nak panjang, dengo cakap emak, tak adalah apa-apa diusiknya." Dan itulah aje ceritanya. Ha! Ha! Ha!

22.

T20a. Dua Orang Buta⁵

(Aaa) salammualaikum. (Aaa) tuan-tuan, ini ada satu cerita, cerita ini lucu juga nampaknya. Yelah, cerita orang buta. Dua ni orang buta dan dia ni sangat sukalah mendengo orang yang ke laut-laut ni pegi mengail, pegi menjaring, (aaa) pegi menjaring. Jadi suatu hari tepeke dia, pakat dia bedua. Satu nama, "Mat! Mat!" katanya, "Mari kita ke laut," katanya. "Eh! Ke laut?" kata dia, "Mana perahu dia?" "(Aaa) kita pegilah ke pengkalan, kita kita tengok perahu-perahu siapa ada kita bawaklah." "(Aaa), aku tali kail ada ni," katanya. "Oh! Ye!" katanya. "Ah! Ada dua utas?" "Ada," katanya. "Baik kita, kita beli umpan." Jadi Si Mat tadi pegilah ke kedai. Carilah umpan orang nak mengail senangin, retinya membeli cabuk. Bawak balik. Balik, siang-siang. Jadi ditanya dek kawannya, "Dah siap?" "Dah." "(Aaa) moh kita betolak," katanya. "Dah pukul

⁵ T20a and T20b is similar told by Pak Atan in a space of 2 years.

empat ni," katanya. "Elok ni. Selalu orang ni pegi pukul empat," katanya. "Yelah." Keluarlah dia. Bawa nasi bekal. Bawak ini kail terus ke pengkalan.

Tiba di pengkalan, diraba-rabanya tengok ada pancang perahu. "Wah! Ini pun ada perahu," katanya. Dia pun masuk ke dalam perahu bedua-dua. Jadi dia masuk ke dalam perahu bedua-dua tadi. Sorang di depan sorang di belakang, beradap-radap duduk. Beradap-radap. "Ada pendayung?" "Ada." "Kau ambik satu aku ambik satu." Jadi dalam dia duduk perahu nak pegi betolak, tidak dibukaknya tali pepancang perahu orang ni. Pancang ni macam dulu punya pancang. Satu di depan satu di belakang. Bukan macam sekarang berapit aje pancang tu, tidak. Dia satu depan satu belakang. Tali tu landai. "Jadi apa macam?" katanya. "Jalanlah!" katanya. "Kayuhlah!" katanya. Kayuhlah. Dia ni tadi bedua bekayuh.

Orang ni bila bekayuh, bekayuh, bekayuh, mula pepelahan. Bekayuh, bekayuh, katanya, "Hai! Lekas, lekas, lekas sikit," kata Si Mat. "Ini hari dah nak dekat jauh. (Aaa) dah nak dekat petang ni," katanya. Jadi bekayuh. Bekayuh, bekayuh. Jadi dia nak dikayuh, orang di belakang tu tadi, orang beradaplah bekayuh, hah! Merenggut pulak orang depan ni. Kang orang dia si anu tu pulak, Si Seman ni tadi itu bekayuh, Si Mat tu pulak tekedek. "Hai! Beso pulak gelombang," katanya. "Hari ni," katanya. Sebab apa, perahu tu tali dia panjang. Bila tarik kendur sentap dek pancang tu, dah telentang. Jadi kata dia, "Hai! Angin tak ada bunyi siang tadi," katanya. "Ini gelombang pulak," katanya. "Deras-deras sikit," katanya. "Ini dah jauh dah dekat senja ni," katanya. "Ini pintaan. Ikan makan ni. Senangin ni," katanya. "Pepukul lapan kang," katanya. "Yelah! Kuat sikit kayuh." Makin kuat kayuh, itu jam dah tekedek Si Mat. "Eh! Waah! Makin ke tengah makin beso gelombang nampaknya. Beso ributnya tadi." Pada hal tali tu, tadi balik perahu tu, tarik ke depan merenggut orang ni tarik ke belakang orang ni pulak.

Jadi tah macam mana tu, "Apa macam?" katanya. Jadi sambil bejalan nak keluar sungai tu tadi, buah bako ada pulak. Buah bako tu rancap-rancap yang panjang seseta tu. Buah niris pun ada kiri kanan sungai tu. Jadi dalam pada dia beranu tu, dia telinga mendengo. Mata je tak nampak dua-dua orang ni. Jadi bila dia (eeee)

kayuh, kayuh, "Op! Kau ko selo sikit bekayuh tu. Ha! Itu dah ada bunyi tangkap ikan tu," katanya. Buah bako tu. Bila anu jatuh, Tummm! Katanya, "Ha! Itu kelepis tu," katanya. "Ini bukan senangin beso ni. Ini kelepis ni," katanya. "Yelah! Ke tengah sikit kita," katanya. "Baik Kayuh." Kayuh, kayuh, kayuh, sampai tak macam mana laju no, buah (ba), niris tu pulak jatuh. Buah niris, macam beso, kecik-kecik sikit buah niyo. Booor! "Ha! Ini sebelah barat ni," katanya. "Beso, ini gubal punya tangkap ni," katanya. "Ha! Kayuhlah. Kita ke depan lagi sikit kita belabuh."

Jadi dalam pada belah-belah (banu) tu, dah sampai (aaa) makin kuat, bako, dah dekat petang buah (ba), buah niris memanglah jatuh. Booor! Booor! "Hai! Kiri kanan nampaknya," katanya. "Ikan ni tangkap (kas) ni bagus tempat ni. Apa macam?" katanya. "Campaklah sauh," katanya. "Tak boleh! Jangan! Kita ke tengah lagi belabuh." "Di sini." Jadi Si Mat tadi, (ambik te) pegi ke depan perahu tu ambik sauh campak. "Campak! Ha! Makankan sauh tu," katanya. "Ha! Dah." Jadi masing-masing, "Ha! Mana kail?" katanya. "Ha! Ini umpan ko," katanya. "Ha! Man! Ini umpan ko. Aku umpan aku. Kang tak payah mintak-mintak." Jadi cangkuklah. Cangkuk-cangkuk kail, baling. Ha, Si Seman pun tadi cangkuk-cangkuk kail, baling. Orang ni baling ke kiri, orang ni baling ke kanan. "Hai!" katanya. "Bila lagi," katanya. "Datuk, bagilah rezeki petang, malam ni," katanya.

Jadi dalam itu di darat ni ada ketam piye. (Di ja ja de), memang tiap-tiap sungei, di kiri kanan tu ada (ke ada sa anu) apa ni? Sarang ketam piye. Jadi ketam piye bila keluar-keluar ditengoknya ada pulak ikan. Ditareknya pepelahan. Ditareknya (ke) mata kail ke dalam dalam lobang tu. Begerak sikit perahu. "Apa tu Mat?" katanya, katanya. "Dediam, dediam," katanya. "Ini ada dah rasa dah mula ni," katanya. "Ha! Jaga-jaga. Jangan rabut. Bior betul-betul. Kang baru ko, baru ko balas," katanya. "Kang kalau tak, lekat kat bibe." Jadi, "Alaah Man!" katanya. "Ini sesirat punya kereja ni," katanya. "Ini sesirat ni," katanya. "Kenapa?" "Hah! Dah tegang tali." Benda tali kail dah dimasukkan dalam lobang tu. Memanglah tali kail tu dah tegang. [Ha! Ha! Ha!] Apa nak dibalas? Asal dibalasnya dah melekat. "Ah! Ini sesirat," katanya. "Alaah! Engko?" "Entah belum pulak lagi rasanya," katanya. "Hah!" kata Seman pulak. "Ini pun ada. Ini lain," katanya. "Ini dah. Jaga sikit, Mat,"

katanya. "Ha, jaga sikit," katanya. Jadi itu jugak. Ditarik dek ketam piye ni bawak lobang, dapat ikan ni dibawak masuk dalam lobang. Dalam tetengko tu, "Apa macam?" "Ha! Ha! Aku pun kena." "Alaah! Hai! Tempat sesirat no pulak di sini, laut ni," katanya. "Hai! Sesari orang tu macam mana?" katanya. "Engko pun kena sesirat, aku pun kena sesirat." Hah!

Jadi dalam dia beronda-ronda tu, orang yang punya perahu tu nak ke laut. Nak ke laut, hai, ditengoknya ada dua temonkang-mangke. "Hoi!" katanya. "Mat!" katanya. "Hoi!" katanya. "Ini keja ko rupanya," katanya. "Perahu aku ko kejakan rupanya. Apa hal kau ne?" "Eh! Macam mana Man?" katanya. "Kok begitu kita ni belum lepas ke laut ni," katanya. [Ha! Ha! Ha!] "Kenapa?" "Eh! Macam mana? Tak ko bukak tali?" "Tidak ku bukak." "Halah! Aku katakan tadi kita dah jejak ke laut. Rupanya aku yang tebalik engko telentang, bila engko kayuh aku telentang," kata Seman. Seman kata pulak, "Bila aku mengayuh engko pulak nak telentang. Kau katakan ombak beso rupanya." Hah! Itulah ceritanya. [Ha! Ha! Ha! Wah! Bagus ni.]

23.

T20b. Dua Orang Buta

(Aaa) ini ada satu cerita, orang buta (aaa) dua orang buta ni sahabat baik, sahabat karib dia. Dua-dua buta tetapi dalam dia buta-buta tu pikiran dia panjang. Pada satu hari dia teringat, dia nak sangatlah meniru orang ke laut banyak dapat ke laut. Dapat mengail, (aaa) dapat menjaring, dapat (aaa) ini memukat, banyak dia dapat (i) banyak orang dapat ikan didengonya.

Jadi satu hari dia telah pakat dengan Si Ali dengan Amat pakat. Jadi kata Si Ali, "Apa macam? Ke laut kita?" Kata Amat, "Kita menjaring tak boleh. Kita carik le yang sesenang." Kata si Amat ni, "Yang senang kata mengail." "Hah! Pun itu pun satu elok jugak," katanya. "Hah! Mengail ni senang," katanya. "Mana kita dapat perahu?" "Ah! Perahu ada di pengkalan. Banyak peperahu di pengkalan tu. Boleh! Kalo kita pegi dapat," katanya.

Jadi pada satu hari dia tadi pakatlah. Pada satu pagi dia keluar, pagi dia pegi beli

umpan, (aaa) dia dah beli umpan semua-semua siap. Haaa! Dibelinya kail, tali kail, mata kail dibelinyalah. Jadi dah beli ada tepat aje pukul 4.00 petang dia pun beketiorlah dah menyang-nyiang umpan apa. Dia kata, "Malam ni kita mengail senang. Semalam kata orang menggasak mengail senang dapat," katanya. "Ada yang sampe 20 kati, 10 kati dapat," katanya. Pegilah dia dah siap-siap umpan dah siap nasik bekal apa. Maka Si Ali dan Amat tadi betolaklah pegi ke pengkalan.

Tiba pengkalan situ pengkalan tempat perahu orang rame banyak jadi dapat banyak perahu tadi. "Ah! Perahu mana?" Hulo tangan rayo-rayo tu dapat, jumpanya perahu satu. "Hah! Ini perahu," katanya. "Ah! Ini elok ni," katanya. "Ini," katanya. "Tak berapa beso. (Aaa) pulak apa kita mengail bedua. Naiklah!" Naik, naik-naik aje tadi masing-masing mengemaskanlah dayung. (Aaa) dihulokannya dayung tu pada kawannya satu pengayuh satu dia satu. Jadi duduk dia beradap macam ini. Hah! Sorang hala ke mari sorang, beradap-radap muka. Sepatutnya perahu kalo ke depan menghala ke depanlah kedua-dua. Ini dia beradap begini, Hah! Ah! Beradap macam ini. Ini perahu panjang, beradap. [Membelakang.] Ah! Tak ade membelakang. Beradaplah dia dalam perahu tu. Jadi orang ni bekayuh begini. Bekayuh begini dia tadi bekayuh, orang sana tu pun bekayuh gak, bekayuh, kayuh. Ah! Dah masuk apa, "Ah! Dah siap?" "Ah! Siap!" (Aaa) dia pun bekayuh.

Jadi dah bekayuh tadi, tali tu jam orang ke laut, perahu dia tidak bangkit ikat macam kita sini. Perahu kita sini ikat sini, dia tidak. Tali dibaginya panjang. Macam ini, Hah! Sana pun tali, panjang, ini pancang. Jadi tali tu lande. Jadi dah (man) duduk dia dalam perahu, dia dongak-dongaknya. "Ini," katanya. "Lebih korang dah pukul enam ni. Nak lekas kita ni," katanya. "Tak boleh," katanya. "Ikan ni makan petang lagi." Hah! Jadi kayuhlah. Mengayuh orang depan kayuh. Bila kayuh begini bila orang ni mengembat orang itu tesenggut orang depan. Kang dia pulak mengayuh kayuh ke mari apa semua, telentang pulak. "Hai!" kata (si) Si Ali tadi. "Ai!" katanya. "Nampaknya tadi siang tak ada angin, ni (gelombak), ada gak alun nampak ni." "Yelah," katanya. Jadi dalam pada kayuh tadi teringat dia. "Eh! Baik lekas sikit kita," katanya. "Ini kalo tak apa aral ni," katanya. "Ini ikan ni makan petang ni. Kita dah lewat ni." Mukin kuat kayuh mukin

kuat bila (tentano) aje nak telentang. Bila nak anu kang kayuh tu nak telentang. [Tak begeraklah tu.] Tak begerak tali tu. Tegang tali ni tariknya menjerut telentang orang ni.

Jadi dah siap, jauh tu tesebut jatuh je buah bako. Jummm! Jummm! Buah bako. Hah! Dia pun teleng. "Cuba ko dengo," katanya. "Ini ikan kelepis ni," katanya. "Hai! Ke tengah lagi kita sikit," katanya. Dayung, kayuh kayuh lagi dah hari pun dah masuk matahari. Buah bako pulak, buah bako yang beso tu tepi sunge. Booor! Kata jatuh. "Hai! Itu," katanya. "Kalo tak silap gubal tu," katanya. Booor! Booor! Buah tu jatuh ke sana ke mari. "Hai! Ini makin rapat je nampaknya," katanya. "Ikannya ni. Baiklah. Jangan kita ke mana lagi. Kita belabuh," katanya. "Kita belabuh di sinilah," katanya. "Ah! Yelah baik."

Datang yang depan tadi, beralih ambik sauh campak aje. Boor! Campaknya. Campak dah campak sauh semua siap. Duduklah. "Mana kail aku?" "Ah! Ini kail aku. (Aaa) ini kail engko." Cangkuk, cangkuk-cangkuk umpan belit-beli tadi. Puuh! Campaknya ke sana. Kang orang tu pulak pada (aaa) lama. Puuh! Campak ke sana. Duduklah mendangut mendangut betaho macam ni. Sejurus tah macam mana kail ni sampe ke tepi, ke darat, atas darat bende dalam sunge. Ketam peye tarik umpan ni masuk. Terasa depan. "Ai!" "Apa?" "Diam-diam. Ada rasonya ne," katanya. Rupanya ketam peye ni menarik kail dia masuk ke dalam lubang. Jadi tah macam mana, lelama tu dibalasnya. "Allah!" katanya. "Aku inilah yang menyakitkan hati aku ni." "Apa?" "Seksirat!" katanya. "Ini sesirat punya kereja ni," katanya. Bukan main. Ha! Ha! Ha! Kail tu dibawak dek [Ketam peyelah.] ketam peye tu masuk lobang. Kang orang depan pulak. "Apa macam?" "Alah! Hai! Ini tempat sesirat betul ni," katanya. "Aku pun dah kena begitu," katanya. "(Aaaa) kaco betul-betul kita tu."

Jadi tah macam mana dalam dia betetengko bedua, "Hah! Berenti kita makan dulu," katanya. "Hah! Bukak bungkus." Lepas nya orang ni bukak bungkus, bukak makan. Makan-makan kail pegang gak. "Ini tak boleh. Lepas makan kang kita beralihlah," katanya. "Tak boleh tunggu ni." Lepas makan aje dia pun dah taem dah basuh mulut tengah minum, orang yang nak ke laut punya perahu tu pun turun. Ditengok, "Hai Siapa pulak? Wah!" katanya. "Engko

rupanya. Apa ko buat apa aku ni? Lailahaillah. Kenapa? Engkolah," katanya. "Semalam," katanya. "Tetebukak tali perahu aku. Barangkali engko membawak." "Alah! Eh!" kata becakap dengan kawan. "Eh! Kalo begitu kita ni tadi bukan ke tengah lagi kita." Laaila! Rupanya dia (di di) di pengkalan lagi. Ah! Begitulah ceritanya tadi.

Jadi kata orang-orang tu katanya, "Saya yang sebetulnya endak betul rasa mengail bang," katanya. "Abang janganlah marah. Kalo nak marah nak abang pukul pun saya pukullah," katanya. "Saya nak, saya ingat tadi saya dah sampe ke tengah," katanya. "(Aaa) tak apalah engko," katanya. "Janganlah, jangan ko buat lagi macam ini," katanya. "Engko dah tak nampak. Duduklah di rumah. Cuba kalo engko jatuh dalam sunge. [Mana orang nak mari, tah mana karam.] Ah! Ngaa! Begitu le ceritanya Si Buta tadi. Cerita pendeknya. Habislah cerita itu. Baliklah Si Buta tadi ke rumah. Haa! Itulah habis ceritanya. Cerita orang buta nak ke lautlah laa ni tadi.

24.

T21. Suami Yang Bodoh

Ini cerita pun retinya cukup lucu lah tapi membagi nasihatlah pegetahuan pada orang yang bodoh. Jadi pada suatu hari jadilah perkahwinan di antara seorang laki-laki dengan seorang perempuan. Jadi laki-laki tu pun memang orang bodohlah. Zaman dedulu tak ada pengajian ke, tak tahu apa semua bekenaan hal orang laki bini ni tadi. Jadi bila hari perkahwinan tu pulak kena pulak hari si perempuan ni tadi datang hed. (Aaa), jadi dah datang hed la, dah datang koto. Jadi bila datang koto, bila malam tu suami ni datang ni, laki-laki ni nak beranulah dengan dia nak besetubuh. Habis dia kata, "Tak boleh bang," katanya, "Tak boleh ni jang. Saya ni sakit," katanya. "Tengok ha. Darah je tak berenti-renti," katanya. "Jadi abang anukanlah, carikanlah ubatnya dulu," katanya. "Baru saya apa ni baik, barulah anu," katanya, "Kita tido besama." Jadi kata dek anu ni tadi, "Baiklah. Saya carikan bomoh."

(Aaa), carik, carik, carik bomoh, bomoh jantan jugak, orang lelaki. Yang orang tu pun

memang orang kaki jahat jugaklah. Bila datang-datang katanya, "Mana dia?" katanya. "Apa sakitnya? Cuba tengok." Tengoknyalah. "(Aaa)! Ini," katanya. "Senang aje ubatnya ni," katanya. "(Aaa), jadi pegi anu," katanya. (Aa ee), dia sebelum datang bomoh tu naik ke rumah, direnjiskannya dedaun sireh tu dengan kapo. (Aaa), jadi dikata, disuruh ambik sireh tapi sireh tu katanya. "Jangan yang kena berak dek murai," katanya. "Yang putih-putih tu diberak dek murai. Aku tak endak," katanya. "Yang beresih aje," katanya.

Jadi laki ni pegilah mengambik sireh nak membuat ubat ni. Jadi pempuan di rumah ni cakaplah dengan si bomoh jantan ni mengata, dia ni tak tahu nak membuat kereja. Kita nak (ak) macam mana gaya orang laki-bini apa semua nak kawin dia tak tahu. (Aaa), jadi dipanggil bomoh. Jadi bomoh tadi ni sebelum naik ke rumah nak mengubat ni tadi dia dah bawak kapo. Kapo tu direnjiskannya pada dedaun sireh tadi. Rumah orang tu ada tanam sireh. Habis bila naik aje ke atas tu, kata bomoh ni, "Ko pegi ambikkan sireh. Sireh tu," dikatanya. "Jangan kena berak murai," katanya. "Tak boleh. Nak yang bersih aje."

Jadi laki ni pun turunlah. Jadi laki ni turun. Sementara laki ni turun, dia ni pun cakapnya, bini tu becakap dengan orang ni kata. Dia katanya, lakinya bodoh tak tahu nak besetubuh nak apa katanya. Kawin tak tahu hal orang bekawin laki-bini ni tadi. "Haa! Jadi," katanya, "Kalau begitu, beginilah. Bior aku ajo ko," katanya. "Begini gayanya. Besok ko ajolah dengan laki ko," katanya. Habis dirogollah perempuan tu. Perempuan tu menerima ajelah senyap je. Jadi suami ni tengok. Dah lama-lama carik-carik sireh tu, tak ada yang tak ada kena berak murai. Jadi dia naik. Naik-naik ditengoknya, bomoh ni tengah menganukan bininya, membuat kereja bininya. Habis naik, "Ooo! Dah! Dah! Dahlah! Dahlah! Aku tahulah. Tak payah diajo. Tak payah diubat lagi. Aku dah tahu. Aku dah tahu," katanya. Jadi dinampaknya bomoh tengah membuat kereja. "Aaa! Dah tahu dah. Aku dah tahu dah. Sudahlah," katanya. Habis tu bomoh ni pun balik. Ha! Itulah kalau orang tak tahu hal bersuami-isteri.

25.

T22. Pak Pandir - Keri

(Aaa) jadi cerita ni adalah nama cerita Pak Pande. Jadi Pak Pande tu ada bedua orang suami isteri. Jadi satu hari tu, dia nak bekejalah nak membuat ladang betanam padi. Jadi kalau begitu dia nak mencari kerebau. Nak membeli kerebau disuruhnya Pak Pande membeli kerebau kerana nak membajak tanah tu lah. Jadi Pak Pande ni orang yang bodoh-bodoh tapi bijak. Bijaknya bijak bodohlah. Jadi kata dia, "Macam mana rupa kerebau tu?" Dia tak tahu. Datang kata Mak Andih ni, "Mana yang makan rumput tu kang," katanya, "(Aaa) itu kerebau la," katanya.

Jadi dia pegi. Dia pegi-peginya ditengoknya satu orang tengah menajak, merumput padi lah. Ada rumput jaman dulu tak ada tajak. Dalam padi tu ada satu alat namanya ker. (Aaa) itu alat memotong rumputlah. Menajak rumput pepangkal padi tu. Jadi Pak Pande ni datang kepada orang tu. Dia katanya, "Hai! Sedara," katanya. "Ini nak jual ke apa ni? Kerebau ni?" "Ah!" kata dia ni, "Ini tak de. Ini bukannya kerebau," katanya. "Tajak menganu rumput nak membuat ker," katanya. "Ah! Ye lah. Asalkan makan rumput," katanya, "Boleh lah. Tak kiralah apa-apa," katanya. Jadi kata orang tu nak jual. (Aaa), nak jual dibelinyalah. Jadi dibelinya. Kata Mak Andih tadi, "Dek kerebau tu karang kalo nak dibawak, tambatlah dengan tali." (Aaa) jadi ada tali dibawaknya tu diikatnyalah ker ni tadi. Jadi ker ni sejenis anulah macam tajak yang kecil tu. Jadi dah diikatnya ker ni tadi diseretnyalah.

Jadi bila diseretnya ker ni memantul-mantullah. Memantul pada tanah, kadang kena kakinya, kena tumitnya jadi luka. Dalam pada bejalan tu dia pun besungutlah. "Celaka," katanya. "Kerebau ni," katanya, "Kaki aku pulak ditanduknya. Tengok dah bedarah-darah dah," katanya.

Jadi dibawaknya balik. Bawak balik, bawak balik sampe dekat pokok mempelam ditambatnyalah ker ni tadi. Jadi dia pun balik ke rumah. Balik ke rumah jumpa Mak Andih. Kata Mak Andih, "Mana dia kerebau? Dah dapat?" "Dapat dahl!" "Mana dia?" "Aku tambat dekat pokok mempelam," katanya. Jadi ditengok-tengok dek Mak Andih tadi. "Ini bukannya

kerebau.” “(Aaa)! Bukan kerebau?” katanya. “Ah! Ini anu,” katanya. “Ini ker!” “Ah! Aku tak tahulah. Engko kata makan rumput,” katanya. “Dia ni makan rumput gak.” (Aaa) jadi itulah dia.

26.

T23a. Pak Pandir - Cendawan⁶

(Aaa) jadi ini lagi satu cerita Pak Pande. Jadi Pak Pande ni, satu hari Mak Andih dia dah anu tadi nak pegi ke ladanglah, nak menanam apa semua. Jadi dah dia pegi ke ladang Pak Pande ni tinggal di rumah. Jadi sebelum dia ke ladang tu, dia merayau-rayaulah dekat kebunnya tu dekat-dekat tepi rumahnya tu, jumpanyalah cendawan busut. Mak Andih ni jumpa cendawan busut bukan main banyaklah cendawan busut tu. Jadi dibawaknya balik dibuatnyalah sayo. Sayo cendawan busut ni memang sedap. Manis! Abis dah dimasakannya nasik, dimasaknya sayo cendawan busut ni tadi. Ditinggalkannya di rumah tu. (Aaa) jadi katanya, “Pak Pande kau tunggu rumah. Aku nak pegi ke ladang ni. (Aaa) itu ada sayo cendawan busut tu ko makanlah kang. Tapi jangan ko habiskan. Tinggalkan aku sikit.” (Aaa) jadi, “Ye lahl!” kata Pak Pande ni. Jadi Mak Andih ni pun pegilah ke ladang.

Habis Pak Pande ni tinggal di rumah dia makan, makan, makan nasik, makan cendawan busut ni sampe habis. Kalo begitu bila dah habis baru dia tepeke, “Ini kang tentu dimarah dek Mak Andih ni,” katanya. “Disuruh tinggalkan dia sikit ni dah habis. Jadi apa hal aku ni?” katanya. “Apa akal nak mencari jalan ni?” Habis kalau begitu dia pegilah balik tempat yang Mak Andih jumpa cendawan busut ni tadi. Ditengoknya situ pun dah habis diambil dek Mak Andih. Kalau begitu dia membuat satu akal. Dia pun telentanglah atas tanah tu diambilnyalah rumput-rumput tu, diambilnya apa semua daun-daun kelapa ditimbuskannya badannya. Dia ni tadi, Pak Pande ni pun dianunyalah, barang dia. Apa ni tu kemaluan dia ditegakkannya keluar celah-celah rumput daun kepada tadi macam rupa kudu cendawan aje rupanya. Lepas tu dia mendingkan diri.

Habis bila hari dah petang Mak Andih ni tadi baliklah ke rumah dari ladang. Balik, balik ditengoknya Pak Pande dah tak de. Carik-carik tak dijumpanya Pak Pande. Lepas tu Mak Andih pegilah ke dapu nak makan cendawan busut tadi. Tengok-tengok dah habis dimakan dek Pak Pande ni tadi. Dah habis ni tadi marahlah dia kat Pak Pande. Dalam marah tu teringatlah dia tempat jumpa cendawan tadi. Jadi kata Mak Andih, “Biorlah aku tengok tempat yang tumbuh tadi. Mengkali kalo ada kang tumbuh lagi.” Jadi carik, carik, carik, cariknya, “Ah! Ini,” katanya. “Tak ada ni. Ini ada satu kudunya aje,” katanya. Jadi bila kudunya nampak, nak dicabutnyalah. Dicabut dipulasnya. Pak Pande pun menjerit. (Aaa), jadi melompat. Jadi itulah cerita satu cerita hal Pak Pande tadi.

27.

T23b. Pak Pandir - Cendawan

Jadi satu hari Pak Pande dengan Mak Andeh ni tadi Pak Pande ni kerjanya beladang ajelah. Jadi dalam pada dia pegi keja, keja beladang tu semua Mak Andeh ni pegilah mencarik sayo-sayoran apa semua. (Aaa) jadi dijumpanyalah cendawan busut. Banyaklah dijumpanya. Jadi diambilnya bawaknya balik. Digulainyalah. Jadi digulainya Pak Pande ada di rumah. Jadi dia kata, bepesan dengan Pak Pande. “Pak Pande! Pak Pande! Itu ada gulai cendawan tu. Kalo ko nak makan, makan la tapi jangan ko habiskan. Kang aku balik nak makan.”

Jadi Pak Pande ni bila dah makan makan terasa sedap. Makan, makan, makan, langsunglah habis gulai cendawan tu dimakannya. Jadi bila dah habis baru teringat. “Aah! Ini Mak Andeh ni pesan ni suruh,” katanya. “Apa ni? Tinggalkan dia sikit,” katanya. “Sayo cendawan ni. Ini dah habis. Ni macam mana gaya ni?” katanya. Kalo begitu dia pun pegilah. Pegi pegi ke tempat Mak Andeh yang dapat cendawan mula-mula tadi. Dia pun telentanglah. Ditutupnya badan-badannya dengan sampah apa semua. Jadi dicacakkannyalah dia punya kemaluannya tu. Jadi kemaluan tu betul-betullah macam rupa kudu, kudu cendawan tadi. Kudu cendawan yang belum tumbuh yang belum lebo tu memang kudu tu memang macam

⁶ T23a and T23b is narrated in a lapse of 2 years by Tokcik.

kemaluannya jantan ni la. (Aaa) jadi pegilah di situ.

Pegi situ lama Mak Andeh ni pun balik. Balik, balik tengoknya sayo ni dah habis. Pak Pande pun dah tak ada. Lama dia kata, "Macam mana aku nak makan?" katanya. "Sikit pun tak ditinggal dek Pak Pande. Aaa baiklah," katanya. "Aku cuba carik balik tempat tadi. Kalo ada tumbuh balik cendawan," katanya. "Bolehlah aku masak balik." Sampe, sampe, sampe dicarik-cariknyalah dijumpanyalah satu kudu cendawan tadi tecacak aje. Jadi kalo begitu dicabutnyalah. Bila dicabutnya sakitlah Pak Pande. Menjeritlah Pak Pande ni langsunglah dia (teje), tebangkitlah dari tempat telentang tadi. (Aaa) jadi Mak Andeh kata, "(Aaa) itulah kalo," katanya. "Ko habiskan cendawan aku ni kang ko rasalah," katanya. (Aaa) jadi dipulasnya kemaluan Pak Pande tu. Jadi Pak Pande pun menjeritlah kesakitan. (Aaa) itu ajelah Mat.

28.

T24. Pak Pandir - Anak

(Aaa) ini ada lagi satu cerita Pak Pande jugak. Jadi Pak Pande ni memang orangnya pemalas. Dia tak kuasa pegi ke ladang. Jadi Pak Pande dengan Mak Andih ni adalah sorang anak kecil. Jadi umo dalam dua tiga bulanlah. Jadi Mak Andih ni nak pegi ke ladang. Jadi Pak Pande menunggu rumah. Dia pesan dengan Pak Pande dia kata, "Mak eh! Pak Pande! Pak Pande! Aku nak ke ladang ni. Budak tu karang anak kita kalo bangkit ko mandikan," katanya. "Tapi mandi bior mandi air panas. Air suam-suamlah, air panas tu masuk campur dengan air sejuk. (Aaa) mandikan dia budak ni sejuk nak mandi air panas." (Aaa) kata Pak Pande, "Ye lah."

Jadi dia pun pegi. Pegi, pegi, Pak Pande ni teringatkan budak ni. Katanya suruhkan mandi air panas aje. Jadi dimasukkannya anaknya dalam besen tu. Dibuat dah dimasak air panas, dijiurusnyalah. Jadi budak ni kena air panas mati. Jadi dah mati tak tahulah dia kata. Budak ni dia tengoknya budak ni tesengeh. "Tetawa anak kita ni mandi air panas," katanya. Jadi rupanya tengok-tengok Mak Andih pun balik. Balik-balik ditengoknya anaknya tu tejerenge. Retinya macam

tesengeh ajelah. Rupanya anaknya tu dah mati. Dah mati habislah ceritanya.

Kata Mak Andih, "Dah mati apa nak buat? Pegilah tanam." Jadi dia pegilah membawak cangkul satu. Jadi dah dikapankanlah kata budak kecil ni tadi. Tak ada apa yang pakai apa ni pembawaan tu, dibungkusnya budak ni dengan tiko. Habis dipikulnya dan tajak satu. Dalam pada dia bejalan-jalan ni budak ni dalam tiko ni tak sedonya tejatuh. Jadi tiko tu dipikulnya dengan cangkul. Habis sampe aje ke kubo digalinya kubo tu dimasukkannya tiko. Katanya, "Anak dah masuk sekali dengan tiko-tiko sekali." Dia pun balik. Bila nak balik tengah jalan dijumpanyalah satu budak mati tengah jalan. (Aaa), jadi dia pun bepeke dalam hatinya, "Bukanlah anak aku aje yang mati," katanya. "Anak orang pun ada gak yang mati. Tak apa lah," katanya. "Bukan aku sorang, anak aku sorang anak orang pun mati."

Dia pun balik. Balik, balik, balik dia cerita dengan Mak Andih. Kata Mak Andih, "Dah tanam?" "Dah!" katanya. "Tapi tok sahlah Mak Andih susah hati," katanya. "Kita dalam dunia ni bukan anak kita aje mati. Aku tadi jalan, tengah jalan tu aku jumpa anak orang ada gak yang mati," katanya. (Aaa) jadi kalo begitu dia balik la. Mak Andih ni pun pegi nak menengok kubonya. Ditengoknya tengah jalan tu anak dia yang dibawaknya tadi dek Pak Pande tejatuh tengah jalan. (Aaa), ni jadi satu lagi kesah Pak Pande.

29.

T25. Pak Pandir - Kenduri

Tesebutlah jugak balik kesah Pak Pande ni tadi. Bila anak dah mati dah sampe, dulu ada yang tiga hari kendurik, tujuh hari kendurik, 14 hari kendurik. Jadi Mak Andih ni teringatlah, "Ini dah tiga hari anak aku mati ni. Nak kenduriklah." Jadi nak kendurik dia pun siaplah memasak-masak apa semua gulai semua. Kalau begitu disuruhnya Pak Pande, kata, "Pukul (pe). Eh! Karang ko pegi jempit orang pukul 4 lepas sembayang aso. Kang kita kendurik. Jadi ko panggil pak bilal, ko panggil pak imam, ko panggil tok siak, apa semua lah." "Jadi yang mana satu pak imam ni?" kata anu, kata apa ni, kata dek Pak Pande. "(Aaa) pak imam tu kang, bila ada yang bejanggut aje panjang tu," katanya, "Itu

pak imamlah. Mana yang songkoknya putih tu kang,” katanya. “(Aaa) itu pak bilal lah. Ko panggillah kang,” katanya, “Lain-lain orang pun panggillah.” Jadi dia pegilah nak menjemput orang.

Pegi, pegi, pegi dia tak tahu mana rumah pak imam. Tak tahu mana rumah pak bilal. Dia kata asalkan yang janggut panjang tu kang, katanya (aaa) itu pak imam lah. Asalkan yang putih aje kepala songkok tu (ha ha) songkok putih, songkok ketayap tu (aaa), itu katanya anu bilal lah katanya. Jadi bejalan, bejalan ditengoknya burung pipit, pipit uban. Pipit uban ni bila masa (me) apanya bulu kepalanya tu putih. Pipit ni ada dua tiga macam. Pipit uban ada, pipit pinang ada, pipit genting ada, pipit tuli ada. Jadi pipit uban ni kepalanya putih. Jadi kalo begitu dipanggil-panggilnya tak mau datang, dikejonya. Dikejonya didapatnya satu eko burung pipit ni tadi. (Aaa) dibawaknya balik. “(Aaa), ini bilal lah ni,” katanya, “Yang besongkok putih ni.” (Aaa) lepas tu kang nak mencari pak imam pulak.

Pegi, pegi, carik, carik-carik, cariknya, carik tenampaklah kambing jantan yang bejanggut panjang. (Aaa) jadi dikatanya ni, “Aaa! Ini pak imam lah ni bejanggut ni.” Jadi bila sampe sana, dikejonyalah kambing tu ditangkapnya dibawaknya baliklah. Jadi kambing pun ni balik. Dalam pada balik bebunyilah, “Bek! Bek! Bek!” “Ah! Ko jangan buat pembohonglah,” katanya. “Rumah apa ni, nasik aku tak de lembek,” kata Pak Pande. Habis pipit ni pun, “Pit! Pit! Pit!” “Ah! Rumah aku tak ade sempit,” katanya. “Ko buat pembohong aje pak bilal.” (Aaa) dibawaknya balik. Bawaknya balik, kata mak (a), Pak Pande, kata Mak Andih, “Dapat? Mana pak imam? Ni tadi semua datang? Ada pak bilal?” “(Aaa) ada dah ni ha. Semua dibawak,” katanya. Jadi dibawaknya. Ditengoknya burung pipit dengan kambing. Dahlah tak jadilah kendurik.

30.

T26. Pak Pandir - Angus Aje Acak Idak

Jadi satu hari Pak Pande dengan Mak Mandeh ni hari hujanlah. Jadi hujan dia tak de lah boleh turun ke ladang apa semua. Jadi dia

duduklah atas rumah tu. Jadi bila duduk atas rumah, kata dek Pak Pande, “Aku ni lapo sangat Mak Andeh,” katanya. “Baiklah engko,” kata. “Apa yang nak dimasak-masak, ada apa-apa pun masaklah. Bior aku makan hujan-hujan ni.” Jadi kata Mak Mandeh, “(Aaa) yelah! Nantilah!” katanya. “Ada pisang,” katanya, “Muda kat dapu tu biorlah aku bakokan,” katanya.

(Aaa) jadi dalam pada dia mengupas kulit apa semua tu Pak Pande mengata, “Ai! Lama beno!” katanya. “Perut aku dah lapolah. Lekas! Lekaslah sikit!” katanya. “Memasak tu kalau apa pulak nak dimasak,” katanya. “Kalau pisang, pisang ke?” Lama Mak Andeh ni panas hatinya. Ditengoknya Pak Pande ni dah endak no makan. Diambiknya pisang muda yang dikupas tu tadi dilumokannyalah pada punggong apa kualiti. Jadi hitam aje lah. (Aaa) jadi dah hitam apa semua dihangkat dibawaknyalah pada Pak Pande. Jadi Pak Pande ni makan, makan, “Ai! Picang ni,” katanya, “Angus ada tapi macak idak,” katanya. “Angus ada macak idak,” katanya. Maknanya belum masak apa nama, muda lagi. (Aaa) jadi pada arang tu aje. (Aaa) jadi itu lah ceritanya orang dah gelojoh nak makan sangat. (Aaa) jadi Mak Andeh ni disapukannyalah apa ni pisang tu pada bontot kualiti. (Aaa) jadi itulah ceritanya.

31.

T27. Pak Pandir - Belalang Rusa

Ini satu cerita Pak Pandelah. Satu hari tu pagi tu Pak Pande, Mak Andeh dah masak nasiklah. Habis dah masak nasik, habis dia kata lauk tak ade. Habis dicakapkannya dengan Pak Pande. “Pak Pande! Pak Pande!” katanya. “Ko ambiklah taut bawah tu ko pasanglah dekat sunge tu. Kang dapat ikan kang bolehlah kita bawak baliklah, (ba) boleh kita makan.” Jadi Pak Pande ni ngata, “Yelah! Habis,” katanya. “Umpan tak ada. Apa nak diumpangkan ni?” Datang kata Mak Andeh, “Ko ambiklah,” katanya. “Carik belalang rusa tu,” katanya. “Buat umpan.” Jadi kata Pak Pande, “Yelah!” Jadi taut ni sejenis anulah, sejenis kail yang nak menangkap ikan ni tadi.

Jadi dibawaknyalah taut tu. Dibawak, bawaknya dicariknyalah belalang rusa. Belalang rusa tu tak ade didapatnya. Lama dia bejalan, bejalan bejalan dijumpanya rusa. “Ah! Ini pun dia

rusa," katanya. Kalo begitu rusa tu tengah tido. Dicangkuknyalah rusa tu pada mata taut tadi. Dicacakkannyalah ke sungai. Ah! Lepas itu dia pun baliklah. Balik sekejap lagi lebih kurang dalam dua tiga jam dia pun nak pegilah nak menengok tautnya tu balik, dah mengena ke tidak. Habis pegi-peginya ditengoknya, rusa tu aje jugak. Habis dia balik kepada rumah, Mak Andeh. "Mana Mak Andeh?" katanya. "Tak ada makan," katanya. "Umpan kita tu ada jugak." "Apa ko umpankan?" kata Mak Andeh. "Aku umpan rusa. Aku dapat dekat utan tadi. Aku cangkukkan." "Ah! Kalo begitu, rusa, marilah kita tengok," katanya. Jadi pegilah Pak Pande dengan Mak Andeh ni. "Ah! Ini?" katanya. "Rusa betul ni," kata Mak Andeh. "Jadi kalau begitu," katanya. "Ini rusa ni ajelah sembeleh buat lauk. Tak payahlah kita mencari ikan lagi," katanya. Itu ajelah ceritanya.

32.

T28. Lebai Malang

Ah! Jadi ini cerita Lebai Malang. Jadi orang kita Melayu apabila ada kendurik kendara nak mencarilah pak lebai ke, pak imam untuk nak membaca doa nak kendurik ni. Jadi satu hari Pak Lebai ni datang satu orang daripada hile sungai. Dia kata, "Saya menjemput," katanya. "Pak Lebai ke rumah saya petang ni karang di hile sungai tu," katanya. "Hah! Jadi harap datanglah saya masak," katanya. "(Be) saya menyembeleh lembu ni," katanya. "Kendurik besar-besaran." Ah! Kata Pak Pande, "Yelah! Baiklah!" Eh! Kata dek lebai malang tadi. "Baiklah," katanya. "Aku datanglah kang," katanya. "Insyaallah," katanya.

Lepas itu sejurus lagi datang pulak orang daripada hulu sungai. (Aaa) dikata, "Pak Ande! Pak Ande!," katanya. "Saya." Eh! Ceh! Alamak! Eh! "Pak Lebai! Pak Lebai!" katanya. "Saya nak menjemput Pak Lebai ke rumah saya. Nak kendurik petang ni," katanya. "Di mana?" kata dek Pak Lebai malang. "Di hulu sunge tu." "Habis apa ada engko buat kendurik? Apa ada lauknya?" "Alah! Lebih kurang ajelah. Ala kadarlah," kata dek orang yang menjemput ni tadi.

Jadi bila hari dah petang air pun mula nak pasang, jadi Pak Lebai malang ni (be) berpikirlah. "Kalo aku pegi ke hulu sungai ni," katanya. "Makannya tak de berapa kata lauk. Kalo sebelah hele ni," katanya. "Lauk bagus! Dia memotong lembu," katanya. Kalo begitu air pasang. Air pasang dia tak kiralah. "Air pasang menongkah, menongkahlah," katanya. "Asalkan aku dapat makan yang baik-baik punya." Jadi dia menongkahlah. Menongkah, menongkah, menongkah air pasang, arus deras. Jadi menongkah, menongkah tak sampe, tak sampe ke rumah orang tu. Air pun dah pasang dia tak tak tedayung lagi. Jika begitu sampe, sampe je dah ke rumah orang tu, kata orang tu, "Alamak! Pak Lebai," katanya. "Malang betul Pak Lebai," katanya. "Baru lagi lepas orang dah habis kendurik baru Pak Lebai datang pulak," katanya. "Ha! Yelah! Tak apalah!" katanya. Jadi lepas itu kata dia, "Kalo tak dapat ku (kelem), baiklah aku balik ke hulu."

Jadi bila dia dah nak balik ke hulu air pun dah surut. Jadi ditongkahnya jugak air surut tu. Tongkah, tongkah, tongkah, tongkah lelama menganu-nganu menongkah, bukannya apa bukannya senang. Lambatlah sampenya. Sampe-sampe aje ke sana, Ah! Orang pun dah habis kendurik. "Alah! Pak Lebai," katanya. "Malang betul Pak Lebai," katanya. "Orang baru aje besurai balik ni," katanya. "Dahlah tak ada apa lagi tinggal lagi Pak Lebai," katanya.

Jadi itulah Pak Lebai malang ni. Tamak nakkan yang (yang) daging sedap masak lauk sedap-sedap, Ah! Dia tongkahnya arus. Bila tak dapat pulak yang di hile tadi dia pun balik pulak mudik ke hule pulak. Pun menongkah arus jugak. Lelama tak dapat jugak nak kendurik rumah orang itu. Ah! Jadi malanglah kena dua tempat kendurik tu tak adelah didapatnya. Dah!

33.

T29. Si Buta, Si Pekak dan Si Bodek

/Selanjutnya inilah cerita Si Buta, Si Pekak dan Si Bodek./ Si Pekak, Si Bodek, Si Buta dia duduk dia pakat. Dia kata, "Apa ini hari kita nak makan? Apa nak buat lauk?" Jawab (si pe, si pe), Si Pekak, "Pegi le! Pegi le engko mencurik," kata dia. "Kambing si anu tu kita

masak kari." Si Buta sama Si Bodek pegi. Eh! (Si bot), Si Buta, Si Pekak pegi. Si Bodek suruh ngiling rempah di rumah begitu begini. "Pegilah engko!" kata dia. "Bior aku ngiling rempah." Lama Si Pekak ni sama Si Buta pegilah. Dia kata, "Engko kalo pegi," kata dia. "Engko! Engko carik kepala beso-beso sikit," kata dia. "Jangan kepala kecil."

Jadi ada orang pasang merangkap dekat pintu kambing tu. Nangkap rimau! Rimau ngendapkan kambing masuk dalam perangkap. Lama dia pun datang. Ari malam. Si Buta ni tadi, "Engkau!" kata dia. "Mata engkau nampak! Engkau pandang orang. Mata. Engkau jaga tuannya. Aku bolehlah memanjat ni apa nama ni? Reban ni rasa kambing beso kecil," kata dia. Kata (si aaa), Si Pekak ni tadi, "Pegi le merati ke arah." Lama dia tadi rasa aje, rasa aje. "Hai Pekak! Lekas! [Kuat sikit na] Pekak! Ha! Ha! Ha! Apa ni? Pekak!" Tak dengo Pekak tu teriak. "Hei Pekak!" Pekak pun, lelama dia dah rasa kepala /Tok!/ kepala kambing ni tadi besau. /Iee, iee nak abis./ Tapi bukan kepala kambing, kepala gimau. Lelama Pekak pun menoleh aje. "Mari!" kata dia. "Kita pikul ni. Oh! Benda ni," kata dia. Hari malam! Tak nampak pulak. "Betul ko pilih ni?" "Betul!" "Eh! Aku rasa beso kepala dia. Deras! Engko jalan dulu. Aku jalan belakang." Benda tu dah siap apa nama ni? Perangkap tadi. Pikul ajelah dia.

Pikul tiba tengah jalan, rimau tu dia. Dia buta belakang, pekak depan. Lama kata dia. Heemmmem! "Heh! Tang mana rimo?" Dia tak nampak tang mana. Lama dia pasang-pasang telinga. Telinga dia tedengor. Lama kata dia, dia kata dia, apa nama ni? "Pekak! Pekak!" kata dia. Sekali pekak dengo kata dia. "Lekas! Itu orang," kata dia. Dia belarik aje. "Eh! Pekak!" Dia belarik lagi. Dia takut. Dia pikul larik. "Gimo!" Lama datang buta (tet), panas ati dilepaskannya ni. Jatuh ajelah pulak apa ni? Dia punya perangkap tu. Asal jatuh, rimo tu pun tebukak. Pekak pun toleh tengok rimau. "Lekas buta panjat! Lekas buta panjat!" Ha! Ha! Ha! dia suruh. Datang buta tadi meraba, tak boleh apa nama ni? Raba-raba dapat naik batang kayu tadi, buta eh! Si Pekak ni tadi mata dia celek dapat dia manjat kayu yang basah, pokok kayu yang basah. Cuma Si Buta ni tadi memanjat kayu kena kayu dah (ben), kayu dah nak mati dia panjat. "Lagi tinggi!" kata, kata siapa ni? Kata Si Pekak tadi. "Buta! Lagi tinggi!" Buta kata, "Ki mak ko!" kata dia. "Aku kata tadi

letakkan! Ini ko hempaskan dia." Hempaskannya! Anu terlepas! Dia pun panjat, panjat, panjat. "Lagi tinggi!" katanya. Lagi tinggi agaknya. Rimo tu mengaum. Heemmem! Dia pun patah aje kayu dari atas. Kalo rimolah punya larik. Ha! Ha! Ha! Hendak tak de le tetoleh. Larik je lah. "Ini hah! (Rek), rimo dah larik!" kata dia, kata, kata Si Pekak. Dia pun turun. "Dah larik!" "Ki mak ko!" kata dia. "Aku sakit, jatuh," kata dia. Dia ngempap rimo. Rimo tu larik kata dia apa ni? [Ha! Ha! Ha!] Nak makan dia. Ha! Ha! Ha! Dah apa? Hah!

Larik, larik, larik jumpa beruang. Rimo tu jumpa beruang dalam utan. "Kenapa engko tedengeh-dengeh rimau?" "Manusia makan aku!" kata dia. "Eeeh! Manusia makan kau? Kita makan manusia! Marik! Aku teman engkau. Entang mana?" Temannya. "Dia memanjat pokok," kata dia. "Dia terekam aku," kata dia. Betul le Si Buta tu nerekam dia. Jatuh! Patah! Ha! Ha! Ha! [Ha! Ha! Ha!] Lama, "Aku takut!" kata rimo. "Engko takut? Mari tambat eko aku." Eko beruang sama eko rimau. Tambat la konon. Hah! Ikut la rimau tadi. (Aaa)! "Aku takut! Engko tak percaya. Karang," kata dia. "Dia terekam aku lagi."

Lama kata Si Buta. Eh! (Si, si ni), Si Pekak / Wahidah! Yep! Tido!/"Eh!" kata dia. "Buta! Deras naik! Itu dia datang lagi. Itu dia datang!" katanya, apa kata Si Buta tadi dah. Dia pun raba ajelah jugak pokok. [Ha! Ha! Ha!] Raba, raba, raba tekena pokok mati juga. Dia panjat, panjat tinggi-tinggi. Lelama panjat. "Lagi tinggi!" kata dia. "Buta!" kata. Buta tak nampak, dia nampak. "Panjat tinggi lagi," kata. Datang si beruang sama rimo, Aaaaeeeerr! Dua eko bunyik. Dia dah takut. Lagi tinggi dia apa? Ujung. Aku jatuh aje terebab betul-betul kat eko dia. Ha! Ha! Ha! Kalo dialah punya cabut larik beruang sama rimo tadi putus eko beruang. [Ha! Ha! Ha!] Ha! Ha! Ha! Apa? Eko beruang panjang? Hah! Lelama tiba dalam utan. "Apa khabar?" kata rimau. Ha! Ha! Ha! [Ha! Ha! Ha!] Menanya beruang. "Eko engko entang mana?" "Aku pike manusia tak akan. Mati ini karang kita." [Ha! Ha! Ha!] Ha! Ha! Ha! Dah habis tu dia tak ada bekbalik le konon.

Hilang kesah rimo tu timbul kesah Si Buta tadi sama Si Pekak. Eh! Sama Si Pekak. [Pekak!] "Turun! Turun!" kata dia. "Buta turun." "Eh! Apa turun lagi! Aku dah turun." Ha! Ha! Ha! "Di atas ko turun," katanya. "Ki mak ko!"

kata dia. Lelama, "Ko tak tunjukkan aku!" Mana dia nak nunjukkan. "Engko masa tu nampak!" kata dia. Baliklah.

Orang mengiling rempah nanti dah penat nanti. "Mana (si), Si Buta sama Si Pekak tak tiba-tiba?" [Si Bodeklah tu?] Hah! [Si Bodek yang mengiling rempah.] Si Bodek yang mengiling rempah? Lama tiba rumah mencungap. Hah! Hah! Si Buta ni tadi. Si Pekak, He! He! He! Ketawa. He! He! He! Ketawa. Kata, "Ki mak ko! Pantat mak ko!" kata Ha! Ha! Ha! [Ha! Ha! Ha!] kata Si Buta. "Kalo tak mampus makan dek rimo." "Puki mak ko! Pantat mak ko!" katanya. Lelama, "Dia mata celek pun tak nampak," kata dia. "Aku," kata dia. "Dengan ini dia," katanya. Lelama dia, dia marah. Kata Si Bodek, "Apa benda ni ko gaduh ni?" katanya. "Tak boleh cakap! Sesak ni." Ha! Ha! Ha! Ditunjuk dengan Si Buta. "Ki mak!" Dia, dia telangau gitu aje tak tau tak ceritakan kesah rimau. "Pantat mak kau!" kata dia. "Hawaw!" kata pekak tadi. "Tau ki ki ni!" Dia tak dapat cakap lagi, ketawa. Ha! Ha! Ha! "Cakap la! Tah apa benda?" Dia kata, "Buta makan rimau!" Ha! Ha! Ha! kata dia. [Ha! Ha! Ha!] Tak mati. OK.

Dah habis kesah itu, perut dah lapau. "Aku nanti engkau. Ah! Meh kita pegi. Ayuh jalan." Hari pun ni tadi, anggo dah petang pegi mencurik. Pegi mencurik lagi! Perut dah lapau pegi mencurik. Betiga! Ari dah malam. Lama (se), dia kata, "Engko naik depan, Si Pekak. Si Bodek naik tingkap. Si Buta disuruh naik di dapu." Dia dah, dah ator. Lama datang Si Buta ni tadi manjat dekat dapu. Apa nama? Rasa tu terasa periok. Ada pulak nasik sikit dalam periok tu. Dia pun sebok (le me) mengambek nasik tu ingat nak makan. Mencarik apa nama? Mana! Mata tak nampak.

Si Pekak ni tadi tengoknya emas. Apa benda tepi dinding tadi? Tawak-tawak! Dia dah kopek emas tu. Ha! Ha! Ha! Dia ambek. Ha! Ha! Ha! Ambek apa? Dia ambek pemukul, nah tukul. Goong! Katanya. Gong apa? Goong! Telinga dia tak dengo, pukul aje kekuat. Si Bodek tu tengah nak memanjat tingkap, nak bukak tingkap, nak panjat tingkap. Orang dalam tido bagai mati. Dia tak dengor gong, pukul. Orang luar datang. "Hei! Kau mencurik ya? Apa benda ko pukul ni?" (Aaa) lama, "Engko masuk tingkap ya?" Kata bodek, kata, kata Si Pekak, siapa? Kata Si Bodek ni tadi, "Aku nak mencari tingkap," kata dia. (Te),

telinga dia dengau. "Nak mengejutkan tuan, tuannya tido mati," kata dia. Tak de pedalih lagi. Si Pekak kata, "Ini!" kata dia. "Saya mengejut tuan," kata dia. Gong dipukul! Ha! Ha! Ha! Tak sampe ke situ. Habis kesah tu.

Si Buta mendengo orang ramai tadi dia dah mancarik jalan. Dia nak, nak turun. "Puki maknya betul! Aku takut!" dia dalam ati. Dia merangkak-rangkak dia jalan dalam longkang. Begolek dalam longkang. Dia tak boleh bangun, begolek. Ha! Ha! Ha! Dah lepas. "Saya," katanya. "Bukan apa? Nak mengejutkan tuan rumah," kata, dia kata. "Memanjat ni nak bukak, ketuk pun tawak dia tak bangun." Lelama orang tu kejut, kejutkan. Dah lepas. "Pegilah engkau!" kata dia. Dah habis kesah tu.

Dia carik Si Buta. "Mana Si Buta ni?" kata dia. Buta ni tegolek dalam parit, penuh dalam longkang. Ha! Ha! Ha! Heh! Dia carik buta. Jumpa buta. "Apa macam perut dah lapo ni? Hah!" kata dia. "Dah lapo dah perut aku ni!" "Aku dah nak makan sikit dapat nasik. Ko pukul tawak buat apa? Pekak! Ko ni sememanglah! Lain kali (me), mengarahkan apa? Rezeki!" kata dia. Ha! Ha! Ha! Habis kesah tu.

Tepandang pokok kelapa. Kata dia, "(Aaa) apa nama ni?" datang siapa? Pekak manjat dulu. Panjat, panjat Si Pekak. Tiba atas tu apa di, dia apa ni tebuk atas juga. Dia makan atas. Lama datang Si Bodek ni tadi, "Mintaklah aku sebiji Pekak!" Haram tak menyahut langsung. Dia tak dengau! Dia pun (man aaa) panjat. Dia panjat aje datang Si Buta kata, "Te, jatuhkan aku sebiji!" "Engko endak panjat!" kata Si Bodek ni tadi. Ha! Ha! Ha! "Siapa dia nak makan panjat!" kata dia. Datang dia ni panjatlal. Raba, raba (aaa) terasa aje buah Bodek tu beso. Diputau ajelah! Nak makan katanya. Ha! Ha! Ha! [Ha! Ha! Ha!] "Aku dah haus," katanya. Ha! Ha! Ha! [Ha! Ha! Ha!] Katanya, "Buah aku sebiji! Eh!" "Engko dah makan kenyang! Tak! Aku endak jugak!" Putaunya, putau (te). Ha! Ha! Ha! [Ha! Ha! Ha!] Ketiga teraung. Haaah! Habis! Apa namanya? Nang Bodek dah tak ada bodek. Nang Buta dah celek. Nang Pekak pun dah tedengo. Habis!

T30. **Cendawan**

Hah! Masuk la ini cendawan ni, las. Cendawan ni la. Cendawan las. Ini cerita ni lah, tuan, cerita puteri raja. Puteri raja ni, puteri raja ni memang cantik tau. Tapi tak mau kawin la. Dia tak mau kawin la. Banyak anak orang-orang kaya dalam negeri tu apa? Masuk meminang apa? Tak nak! Tak nak kawin la (put), puteri raja ni. Sekali macam mana ni apa ni? Orang muda ni la, yang anak-anak orang kaya ni la. Macam mana nak memikat ati apa, apa? Puteri raja ni kan. Macam mana nak memikat ati?

Memasing pada suatu hari tu la ada dua tiga orang la. Dalam tiga orang anak, orang anak orang kaya tu dia, dia tengok. Dia masuk ke taman puteri raja tu kan. Apa yang puteri raja ni suka tau? Jadi bila dia orang tau apa puteri raja suka? Dia orang tau la nanti nak memikat macam mana kan? [Heh!] Puteri raja ni suka la apa ni? Bermain cendawan tau. Cendawan payung tau. Dan dalam, dalam apa? Dalam taman tu memang ada cendawan masa tu lepas musim hujan la kan ada cendawan, payung. Puteri suka no! Usik, usik, usik-usik. Ha! Ha! Ha! Apa? Usik-usik apa ni? Cendawan tu kan! Hah! Sekali yang tiga orang ni cakap. "Tengok! Puteri raja ni suka main cendawan ni," katanya. "Habis macam kita nak pikat ni kan? (Aaa) salah sorang yang (aaa) apa ni? Kita ni dipilih oleh puteri raja ni. Jadi macam mana?" "Jadi kita jadi cendawan la!" dia kata kan. Begitu la kan. Jadi dia orang ni apa ni?

Satu hari tu sebelum pagi tu selalu puteri ni pegi taman waktu pagi tu kan. Sebelum pagi tu dia orang dah siap semua. Dia (buk), dia orang telentangkan. Dia orang pun timbuslah dia orang punya badan dengan dandaunkan. Sekali keluarlah cendawan dia orang. Ha! Ha! Ha! Tegak! Dia orang punya cendawan la. [Heh! Heh!] Yang tiga orang punya cendawan ni kan. Sekali satu hari tu, pagi tu puteri raja tu tengok. "Eh! Semalam tengok ada dua tiga cendawan. Ini ada banyak lagi cendawan ni!" dia kata. Kan! Cendawan la sekali tengok. Sekali dia apa? Main-main. "Eh! Ini cendawan lain kan." Sekali dia panggil dayang. "Dayang! Mari sini. Tengok ni cendawan apa ni?" Yang puteri raja ni macam bodoh-bodoh, bingai-bingai sikit la kan. Memang. Tapi cantik. Tiba dayang cakap. "Eh! Tuan puteri

ni bukan cendawan. Itu anunya!" Sekali (di), dia kata, "Anu apa?" Dia kan orang bibingai kan. Anu apa? Yang dayang ni pulak segan nak cakap la kan. "Anu apa?" dia kata. Ini kan cendawan.

Sekali dayang (em), pegi belari ke istana. Cakap dengan apa ni? Raja. Ini apa ni? Si apa? (Aaa da), dayang cakap dengan raja. "Itu puteri tu suka main cendawan tu," dia kata. "Cendawan lain," dia kata. Jadi raja, "Apa? Cendawan apa?" Sekali (cen), raja pun pegi, pegi tengok. Raja tengok memang betul bukan cendawan tau. Ini cendawan lain. Ha! Ha! Ha! Sekali raja ni lah, raja ni pun dia ambik la parang la. Tetas semua. Pop! [Ha! Ha! Ha!] Habis cendawan tu. Puteri tu menangis-nangis la. "Kenapa ayahanda apa ni? Potong cendawan ni! Kan anakanda suka main cendawan!" Raja, raja malas nak cakap la kan. Anak dia memang bodoh-bodoh bingai sikit kan. Sekali masa yang, masa dia potong tu, melaung la. Melambung tetiga orang tu kan. Ha! Ha! Ha! [Ha! Ha! Ha! Sakit!] Hah! Tetiga orang tu. Larik! Siap cabut. Nak jadi cerita. Jadi ceritanya itulah. Anak orang-orang kaya dekat negeri tu memang tak ada lagi, dia punya tu. Ha! Ha! Ha! Sebab kena potong raja kan. Ha! Ha! Ha! [Habis!] Hah!

b. Cunning

35.

T31. **Pak Itam**

Jadi satu orang ni pulak, dia raja. Raja ni, tuan peterinya memang tak perenahlah menghala ke laut. Jadi satu hari, tuan peteri ni, becakap dengan ayah dia. Kata dia, "Nak, nak (mem) mencuba nak, (tak) nak pegi ke laut." Dia tak pernah menengok. Kata ayahnya, "Kalau, kalau nak no menengok ke laut, bolehlah ku benokan. Tapi kawan ko ajaklah, kata Pak Itam." Kalau tak silap saya Pak Itam, kalau tak salah. "Ajaklah Pak Itam tu," kata dia. Jadi kata dia, "Pegilah." Jadi tuan peteri kata, "Pak Itam! Pak Itam! Moh kita pegi laut." "Aku tak berani membawak ko, takut marah ayah ko." "Ayah dah suruh," kata dia, "Suruh ajak Pak Itam." "Kalau

ayah, ayah ko menyuruh mari kita pegi. Mohlah pegi."

Pegi, pegi, tuan peteri ni lawa orangnya. Jadi Pak Itam sudah belot. Peke dia, "Macam mana aku nak mengakalkan tuan peteri ni?" kata dia. Ah, sampai ke tepi laut, Pak Itam sampai ke tepi laut tadi, menengok laut tadi, sambil begitu Pak Itam tadi menonggeng. Menonggeng, kepala ke bawah bontutnya ke atas. Jadi tuan peteri tanya, "Hai Pak Itam! Kenapa buat menonggeng?" "Hai! Kau belum tahu. Menonggeng ni bukan main sedap," katanya. "Apa pulak yang sedapnya?" "Angin," katanya, "Bila masuk pada, pada lobang tu," kata dia, "Hoi! Kan main sedap betul," kata dia. "Aku boleh ke buat?" "Eh! Kalau kau nak merasa, cubalah kau buat," kata Pak Itam, mengata kepada tuan peteri. Tuan peteri ni tadi, (elok) buat pulak. Buat tak ada apa rasa. Pak Itam yang sebenarnya (me) dia mengakalkan tuan peteri ni. Hah! Tak ada apa rasa. Jadi, (pa pa pak), tuan peteri membelakang. "Eh! Pak Itam ni pembohong ajelah. Kata Pak Itam kata sedap. Mana? Tak ada apa rasanya?" "Eh! Engko salah ngaknya, tak betul." "Macam mana pulak tak betul?" "Eh! eh! Cuba kau buat lagi," kata dia. Jadi tuan peteri pun menonggeng buat jugak. Buat, buat tadi. "Ah! Ngapah pun tak ada rasa?" "Eh!" katanya, "Bior sini aku tengok. Oh! Ko lobang dua patutlah, aku lobang satu," katanya. "Abis tu macam mana pulak?" katanya, kata tuan peteri. "Ha! Ini satu lobang nak tutop, kalau kau biasa lobang dua, baru kau tahu karang sedap tak sedapnya." Jadi ditutoplah dek, dek Pak Pak Itam tadi dengan barang dia, ditutopkannya. Hah! Memang kenolah gayanya. Ha! (Me) mendapatlah tuan peteri dirasa dek Pak Itam. Jadi (Pak I), tuan peteri ni kebodohan diakalkan dek tuan, Pak Itam. Pak Itam ni cerdek akalanya, akal menipu. Lepas itu (ba), teruslah balik. Balik, balik Pak Itam tah ke manalah lari, tak duduk rumah raja lagi. Takut tuan peteri becakap. Hah! Itu cerita pendek ya.

36.

T32. Sang Kancil dengan Anjing

Jadi orang ni tadi dia pegi (pe pi) ka kebunlah. Kebun tu kat dengan beluko. (Aaa) harap dengan kawan-kawanlah, pegilah

mengajak-ngajak ka jejiran dia. Waktu sampe di kebun tu dijumpanya pulak pelandok. Jumpa pelandok tadi. Eh! Kan jumpanya kancil. Jumpa kancil tadi dibawaknya, dipeluknya kancil balik lagi ceredik. Wah! Kan main sayang, cantik kancil ni bawak balik.

Bawak ini peratikan dek anjing ni (di), di rumah tu. Tuannya memeluk tu, memeluk, memeluk kancil tadi. Jadi sampe ke rumah tadi dimasukkannya kancil tu dalam, dalam perangkap. Perangkap bawah rumah. Dah-dah jadi hari, hari, hari, hari pun malam. /Saya pegang agaknya./ Jadi, jadi hari, hari, hari pun malam anjing ni datang. Anjing ni datang nak kira nak-nak memakan (perang) nak makan, makan pelandok, nak makan kancil ni.

Jadi kancil punya ceredek tadi, "Ko apa hal ko (ko ko) dedekat dengan aku menjeleleleh ni?" (Aaa) jadi kata anjing tu, "Aku aku aku kereja aku nak menengok kolah," katanya. "Jadi aku ni," kata dia. "Dah duduk sini. Ko jangan membuat main. Aku nak dinikahkannya dengan anak dia besok pagi ni," kata (kata kan) kancil tadi. "Eh! Betul ke? Aku begini lama duduk geduk gedam geduk pada pada orang ni, tak ada pulak naik ke rumah pun aku tak perenah." "Hai! Aku besok dinikahkannya anak dia," katanya. "Engko jangan tak tau?" "Amboi! Baiknya orang tu kan ko," katanya. "Ah! Itulah ko tak tau. Kan ke dipeluknya aku semalam dibawaknya balik. Kan main sayangnya dia." Jadi kata, kata anjing tadi, "Kalo dapat akulah," "Mengapa engko endak ke nikah dengan anak dia?" "Ah! Memang aku endaklah," kata dia. "Ah! Kalo ko endak, keluorkan aku," kata dia. "(Bi bi bi bi) bior ko, ko dapatlah nikah dengan dengan anak dia," kata dia.

Jadi kan anjing ni punya bodoh tadi, anjing ni masuk kancil keluar. Keluar tadi (edahlah) kancil (ah ah ah) anjing masuk kancil kancil pun keluar. Jadik tekuronglah apa ni anjing ni dalam di dalam dalam perangkap tu. Dah tekurung tu, besok pagi tu tuan, (tuan) orang-orang yang punya kancil tadi nak-nak (menyem), nak makan, nak-nak mengambik kancil nak sembeleh. Tengok-tengok anjing. Kancil dah tak ada. Kancil dah dilepaskan dek anjing. Apa orang tu punya marah tadi? Disembatnya anjing bebegitu rupa. Tepepekik. Hah! Demikianlah bunyi ceritanya, cerita pendek. Haa! Haa!

T33. Pak Pandir - Kerak Nasi

Ketul dia kerak nasik tadi. Jadik orang pulak menebang, menebang tadi, dia kata dia pun pegi menebang. Pada hal, pada hal asalkan pagi membawak bekal nasik, asal pagi membawak bekal nasik dibuat dek bininya pegi menebang. "Ah! Yelah," katanya. "Bawak! (Bak) bawak bekalah." Bawak bekal pegi menebang. Jadi bukan dia menebang dia duduk dalam hutan tu temenong. Petang orang balik dia balik, orang pegi dia pegi. Pegi membawak bungkus nasik tapi orang menebang dia tak ada menebang. Sampelaha masa menuai. Jadi kata Mak Andeh, "Dah siap dah ladang?" "Dah!" kata dia. "Besok bolehlah kita menuai," kata dia. Tapi dia cakapnya aje bukan dia bukan dia dia punya belum taunya kerak nasik ni.

Jadi satu hari tu dia tadi, [nasik kan dah habis ke? Tah apa ke ceritanya tadi?] Dibawaknya kerak nasik tu. Kerak nasik (um aaa) masak tadi dibawak, dibawaknya ke dalam hutan tadi digantungnya atas pokok. Ah! Dia duduk di bawah tu tadi. Jadi bila taem nak balik, orang tadi, "Apa ko buat Pak Pande?" "Alah! Deduduklah," kata dia. "Badan dah letih," kata dia. "Aaa! Itu apa pulak kat pokok tu?" "Ah! Kerak nasik," kata dia. "Ah! Ko pande. Ko ni buat pembohong aje," kata orang tadi. "Ada pulak kerak nasik bekekekilat begini?" katanya. "Lebah!" "Tidak!" katanya. "Ke! Kerak nasik! Rak acik!" Dia mengata kerak nasik tu rak acik. "Rak acik!" kata dia. "Eee! Eh! Lebah!" kata orang tu. "Rak acik apa? Asal betul-betul kerak nasik, aku betaruh aku betaruh ladang pun aku jadi," kata orang tu. "Kalau ladang, kalo betul kerak nasik ambiklah, ambiklah ladang aku tu. Tapi kalo sarang lebah, betul lebah," katanya. "Ah! Engko ku kerejakan," kata dia. "Aku hambakan ko," kata orang tu. "Ah! Yelah," katanya. Ditengok, dipanjatlah ditengok. Ditengok, betullah kerak nasik. Dapatlah dia ladang orang tu. Ah! Balik tadi tulah ko main suka lah Mak Andeh, dia betullah dia beladang. Pada hal dia main (je je) main nasib-nasib, main nasib-nasiblah tu. [Mengakalkan orang.] Mengakalkan orang! Bukan sengaja nak mengakal pun tidak. Memang sengaja digantung. Jadi ini kerak nasik ni pun saya bukan, bukan,

bukanlah cerita. Cerita Pak Pande habislah kesah. Bukan! Seketul, seketul, seketul yang kemudian ni.

T34. Nangka

Cerita nangka atas mek ni. Jadi ada sorang pemuda dia mengembara. Dia bejalan masuk kampung keluar kampung, sampailah satu tepi sawah. Satu tepi sawah dia pegi kat rumah. Dia pepura tanyalah. "Assalamualaikum!" dia kata. Jadi yang jawabnya satu anak dara keluar. "Saya nak mintak air," dia kata. Budak tu kata, "Tak boleh! Mak saya, ayah saya tak ada rumah. Tak boleh!" "Mana mak ayah awak?" "Tu! Mak ayah saya tengah bendang sana. Pegilah mintak kat dia. Kalau dia kata boleh, bolehlah." /Bukan! Bukan! Silap cerita tu./

Dia tengok anak dara tu dia tu rasa satu macam lah. Dia pegang anak dara ni. Anak dara tu, "Jangan! Jangan! Saya belum kawin lagi apa semua." "Tak pa lah kita dua. Tak da orang." "Tak boleh! Mak dengan ayah saya ada kat, dekat bendang sana," "Ah! Tak boleh, tak pa lah." Pemuda tu kata tak pa lah. Dia pun pegi, pegi dekat ayah mak budak tu. "Pakcik! Assalamualaikum!" "Walaikumsalam." "Makcik!" "(Aaa) apa hal nak?" "Saya ni nak mintak air, nak minum air." "(Aaa) makcik, pakcik tak bawak air ni. Pegi baliklah kat rumah tu mintak dekat anak, anak pakcik. Suruh dia bagilah. Kata pakcik suruh bagi." Jadi dia pun pegi kat rumah tu dia cakap budak tu. "Hah! Saya dah cakap tadi. Saya tanya awak kata nak apa beromen tak begi. Sekarang mak ayah awak suruh bagi. Tak percaya awak tanya." "Yah!" Budak tu panggillah. "Ayah! Mak! Betul! Mak ayah suruh bagi?" "Ya! Bagi nak! Bagi nak!" Hah! Dia pun bagilah. [Ha! Ha! Ha!] Bagi dikerejakan budak tu sampe letih, sampe lesu ditinggalkannya. [Dapatlah dia.] Sampe ke petang bapaknya maknya balik. Balik tengok anak telanta, tebaring tak larat bangun. "Pasal apa nak?" "Ayah mak suruh bagi tadi! Saya bagilah ke budak tu. Abislah dikerejakan."

Budak ni dia rezeki dia baik. Jalan, jalan sampe satu kampung. Jumpa jugak dengan anak satu (na), satu anak dara di kampung. Dia kata

dia nak tumpang tido kat rumah ni, malam ni sebelum dia berangkat jalan besok mengembara. Tapi dia kata, kata budak perempuan tu, "Jangan masuk lagi dalam rumah. Tunggulah kat luar. Nak mak saya balik, bapak saya balik boleh la dapat kebenaran." "Hah! Tak pa lah." "Nama, nama abang ni apa?" "Nama saya Nangka." "Haa!" "Nangka, sudahlah." Lepas tu duduk sekejap mak ni balik, mak ni balik dulu. Mak dia tanya sekian-sekian. Dia kata nama dia apa? Nama dia Buret, nama dia Buret, nama dia Buret. Jadi (aaa) tak pa lah. Dah sudah tu ini tunggulah bapak dia pulak. Bapak dia pun balik lepas kan cepat balik. Tanya datang (da) dari mana, apa semua nama apa? Nama Pele.

(Aaa) malam tu tidolah dah makan apa semua. Malam tu budak ni pun terus mengintai tempat anak dara tu. Dia masuk dalam bilik, masuk dalam bilik dia naik atas dada budak tu. Dipegang (nu buat), budak tu pun, "Mak! Nangka! Mak!" Kebetulan petang tu bapak dia bawak balik nangka, dia orang makan nangkalah malam tu. Jadi budak tu mengadulah. "Bapak! Mak! Tengok ni Nangka ni! Nangka ni!" Kata bapak, "Tu lah mak dia, tadi ko bagi nangka, makan nangka banyak. Tu yang mengigaulah budak tu malam tu." (Tu) "Mak! Tolong mak! Nangka!" "(Aaa) apalah?" Mak dia pegi tengok. Mak dia pegi-peggi tengok, "Allah! Buret atas mek! [Ha! Ha! Ha!] Buret atas mek!" "Buret atas mek tu apa dia? Yang kau pulak melalut-lalut, memanglah atas mek, buret! Tu tak kat mana lagi?" "Marilah! Mari tengok ni! Mari tengok ni!" Bapak dia kata, "Hah! Pele! Pele, Pele atas mek pulak. Pegang Pele! Pegang Pele!" Mak dia pun pegang pele bapak dia. "Bukan aku punya! Budak ni! Nama Pele!" Terus budak tu lari. Telepas budak tu. Haa! Itulah istilah tu nangka tu dah betul, tapi istilah buret tu di Kelantan memang pepetlah. Itu dia kata pepet atas mek, memang betullah bapak dia kata. Kemudian bila bapak dia suruh pegang pele tu dia ingat pegang pele dia. Sebenarnya nama budak. [Ha! Ha! Ha!] Begitulah ceritanya. /Berehat sekejap./

39.

T35. Dodol

Pada masa dulu orang-orang kebiasaan orang-orang Melayu ni membuat kuih bila hari nak raya. Buat kuih bako, ada membuat sagun, ada kuih putu dan yang paling megah dia ialah membuat dodol. Dodol ni satu kuih yang sangat susah membuatnya. Kalau calang-calang orang yang tidak tedaya tak boleh dibuat dan tak de beduit tak dapat membuat. Dalam kampung tu ada sorang tukang kacau dodol ambik upah mengacau dodol. Jadi orang ni orang berada pakat buatlah dodol. Jadi dia pun memanggilah orang tukang upah kacau ni mengacau dodol ni. Orang mengacau dodol ni orang miskin. Dia tak ada lain kerjanya asal nak hari raya dia mengacau mengambik upah mengacau dodol. Anaknya rame.

Jadi hari (ha), bila dia mengambik upah mengacau dodol tu (aaa), pada (ah) pada masa dia mengacau dodol hari tu, anak-anaknya tinggal di rumah. (Aaa) rumah tak jauh daripada rumah orang mengacau dodol ni. Jadi pada memula dia pun mengacaulah dodol tu. Dodol tu cair dikacau, kacau, kacau sampailah pekat. Elok kat dodol tu dah nak masak anak yang di rumah ni bersama dengan isterinya tepekik-pekiklah memanggil bapaknya suruh balik, tukang kacau ni tadi. "Baliklah! Baliklah!" Anaknya meraung-raunglah di rumah. Jadi bapaknya bukanlah main marah dia tengah bekerja dipanggil. Jadi dia bila, "Nanti ko! Ku balik kang ko ku beduk dengan (su) sudip ni," katanya. Anaknya menjerit-jerit gak. Dodol dah nak masak. (Aaa) disodok-sodoknya batang sudip dodol ni. Dalam dodol tu dipulasnyalah isi dodol tu melekatlah pada sudip. Kemudian dia pun baliklah. "Nanti ko! Nanti ko! Sampai kang ko ku beduk ko di rumah ni." Bila sampe je ke rumah, bininya dah menyiapkan mangkuk dengan piso. Dikikisnyalah segala, segala dodol yang melekat pada sudip ni. Koreknya dikaisnya habis-habis. (Aaa) dia pun baliklah mengacau. Dia balik tempat dia mengacau ni tadi eloklah dia mengacau balik.

Sejurus lagi tejerit lagi bininya memanggil balik dan anaknya melolong-lolonglah di rumah. Jadi dia dengan keadaan yang paling marah lagi, "Nanti ko! Ku bahan lagi ko. Buat menyusahkan aku aje," katanya. "Ku bahan ko

dengan sudip ni," katanya. Dalam pada dia nak balik tadi dikacaunya sudip tu dipusingnya dodol tu penuhlah pada sudip tu dibawaklah sudip tu lari balik ke rumahnya nak membeduk anaknya. Sampe ke rumah dikaisnyalah segala dodol yang melekat pada sudip tu masuk dalam mangkuknya. Jadi licinlah bersih sudip tu. Lepas tu dia pegilah balik mengacau. Kena tiga empat kali lima enam kali dibuatnya begitu habislah dodol yang dalam kualiti ni tadi dibawaknya balik ke rumah. Jadi bila sampe ke rumah dia dah balik dah petang tu dah habis dia mengacau dah habis kualiti dodol dalam kualiti tu dah dibawaknya balik (aaa) dia pun baliklah. Bila balik je tuan, tuan apa dodol tu tadi menengok dodol dah habis tinggal kualiti aje isi tak de. Marahlah orang tu. Dia pun balik ke rumah suka dia dah dapat dodol. (Aaa) pada (rera) tahun itu hari raya dapatlah anak-anaknya makan dodol. Duduklah dia suka-suka daripada dia mengakalkan orang. Itulah ceritanya orang pengacau dodol.

40.

T36. Tengah Kentot

Pada zaman dulu ada sebuah negeri. Raja tu beranak perempuan dapatlah dia. Jadi bila dah beso jadilah tuan peteri. Bila dah jadi tuan peteri nak mencari jodoh. Mencari jodoh nak sesuai dengan tuan peteri tu. Jadi syaratnya, ah! Tuan peteri ni kebiasaannya dia pandai kentot. Hah! Nak mencari orang lelaki yang boleh menengok kentotnya. Jadi ada bila dah dicanangkan diberilah tahu ke seluruh dunia. Eh! Ke seluruh negerinya tu. Hah! (Di di di) dicanang ke seluruh, ramelah pemuda-pemuda yang nak mengadu nasib. Jadi bila dah dibawak ke istana pemuda-pemuda ni tadi beradu kentotlah. Ah! Tak dapat nak menengok kentotnya. Hukumannya bunuh, mati. Dah beberapa orang anak-anak orang kaya, anak-anak raja yang datang nak mengadu nasib habis mati.

Tiba adalah anak orang bangsat, orang miskin yang dia nak me mengadu nasib. Hah! Nak mencuba nasib. Kalo berjaya! Hah! Dapatlah dia kawin dengan anak raja. Jadi satu hari berhimpunlah orang semua di istana. Masing-masing becakaplah. "Matilah budak ni sekali ni," katanya. "Anak-anak raja yang pandai pun habis dah mati tak dapat menengok, inikan pulak anak

orang miskin, orang bodoh pulak tu," katanya. Tiba-tiba dimulakanlah upacara. Perdana Menteri pun bersiaplah memanggil semua orang. Hah! Rapat didengor. Jadi siapkanlah tuan peteri tu duduklah di balik tabe yang jarang. Jadi orang-orang yang menengok ni, menterinya, dengan rakyatnya semua di luar tabe. Jadi orang, budak miskin ni tadi ni naiklah mencubalah nasib. (Aaa) jadi mulakanlah. Tuan peteri tu mulalah melepaskan kentotnya. Jadi tuan peteri tadi mula melepaskan kentotnya. Macam mana kentotnya? Hah! Jadi tuan peteri tadi mulalah melepaskan kentotnya. Tang! Tang! Tang! Tut! katanya; Tang! Tang! Tang! Tut!; Tang! Tang! Tang! Tut! Lepas itu yang lelaki ni pulak (menyam me me) apa? Melawannya. Bang! Bang! Bang! But! Katanya; Bang! Bang! Bang! But!; Bang! Bang! Bang! But! [Besoraklah orang.] Hah! Besoraklah orang. Orang lelaki ni dapat (me me) apa? Melawan kentotnya, menengok kentotnya. Jadi akhirnya raja ni terimalah orang miskin ni jadi menantunya. [Habis cerita.] Habislah ceritanya. Ha! Ha! Ha!

41.

T37. Dua Beradik

Ada satu peladang atau pun petanilah. Dah ada dua orang anak. Anak dia dua orang. Umonya lebih kurang 18, 20 taun. Yang tua ni (pa), pandai tau. Pandai belajar, pandai mengaji, pandai hapa? Yang tua ni dihanto pegi ke luar negeri belajar. Yang anak dia yang satu lagi, lelaki juga sesama dia hanya duduk di kampung. Tolong bapak dia bekeja. Tolong bapak dia bekeja ke sawah. Heh! Hari-hari bapak dia suruh bawak kerbau sekor. Kerbau tu kerbau betina hanto pegi ke kebun. Hari-hari suruh keja.

Pada suatu hari kebo ni bunting. Bunting lepas tu beranak. Beranak aje maka (si si aaa selera) si anak dia tadi ni nak (nang), yang pegi ke sawah ni tak da kawan. Selalu bawak kerbau pegi balik. Pegi keja, kejakan. Tak da kawan. Macam mana dia pepike. Ada tak da dibawak (ak) anak kerbau ni. Pikul dia pegi ke sawah. Bawak ibu kerbau ni bawak ke sawah sama. Begitulah hari-hari sehingga sampai umo setaun. Sampai umo setaun dibawak dipikul. (Bak) pegi, pegi pikul. Bawak balik pun dipikul. [Anak

kerbau?] Anak, anak kerbau ni! Sampai umo satu taun.

(Sam), lebih kurang (sat), sataun lebih anaknya yang menuntut di seberang laut ni balik. Apabila dia balik aje bapak dia pun tanya la. "Anak aku yang petama ni, apa engko buat kat anu luar negeri?" Rupa dihantau tak jauh kat Indonesia saja. [Luar negeri juga!] Hah! Luar negeri la. Dia hanta kat Indonesia. Lepas tu dia kata, "Sana saya hanya belaja, nuntut ilmu silat aje pak!" "Nuntut ilmu silat?" Kat luar negeri ya tak? "Oh! Kalo nuntut ilmu silat." Anak, adik dia yang sorang ni dia dengar aje kat bawah tangga kan. Dia bapak dia tanya dengan anak, bapak dia anak, bapak tanya pada anak dia yang tua. "Kalo begitu dah pandai la ko ilmu silat ni?" "Pandai pak!" kata dia. "Kalau begitu aku nak tengoklah! Aku test engko ni. Kat laman tu cuba ko tunjukkan silat," kata dia, bapak dia kata dia. Dia pun silat la. Bukak, bukak silat, pancak silat. Selain daripada langkah petama sampai ke langkah 12 silat.

Abis tu besuara si adik dia yang kat bawah tangga tu. Dia kata, "Aleh! Kalau silat macam itu aku tak pelek la bang!" kata dia. "Aku boleh buat. Orang kalau besilat pakai keris la. Ini apa benda silat macam ini?" kata dia kan. Jadi kata abang dia, "Mana boleh pakai keris. Tak de lawan mana boleh?" "Oh! Kalo nak lawan, ni aku ni boleh lawan dia." Bapak dia pun heran. "Eh! Anak yang satu ni aku tak hanto pun jadi penuntut pun boleh lawan ke?" kata dia. (Aaa aaa) apa? Kata dia, "Boleh! Saya boleh lawan!" "Habis macam mana gaknya nak lawan?" Bapak dia heran juga tak bagi tau. Tak bagi macam mana boleh lawan? Habis cubalah. Cuba aje. Bapak dia tu ambik keris tu kat sana tu kat, sangkut kat atas tu. Kasik (aaa), keris dia kasik dengan abang, ambik ulu dia. "Sarung dia ambik kat saya."

(Belajin la, belajau, bela), belawan kat bawah. Lawan, lawan, tikam sana, tikam sini tak kena tau. Dia anu asal tikam aje dia tadah dengan sarung keris. Rupa dia, anak dia yang, (yang, yang) adik dia ni tadi ni di dalam masa dia ke ladang, ke sawah tu dia belajar dengan (lem), dengan kebau. Kebau tu kalau dia duduk ni apa ni? Eko dia, (ak) sekejap sana sekejap sini. [Kipas-kipas la!] Kipas-kipas. [Ha! Ha! Ha!] Dia pun tengok mengebas lalat la kan. Dia ambik satu buluh tau, panjangnya lebih kurang sekaki

setengah dipotong dibuat lubang. Ke mana aje ni, ni eko, eko anak kebau tu [Ha! Ha! Ha!] pegi dicucuk masuk. [Ha! Ha! Ha!] Ke mana? Itulah keja dia. Lepas tu senja dia balik. [Ha! Ha! Ha!] Itulah hari-hari dia. Rupa dia dengan cara-cara tu abang dia tak boleh tikam dia. Asal tikam aje! Saap! Masuk! [Ha! Ha! Ha!] Tikam sini! Caap! Masuk. Tikam sini. Sampai abang dia lepak tak boleh buat apa-apa. [Ha! Ha! Ha!] "Hah! Kalo macam ni?" kata bapak dia. "Engko terelah!" "Aku belaja dekat sawah," kata dia. Ha! Ha! Ha! Yang dia adik dia belajar dekat ni, [Indonesia!] Indonesia. [Abang dia dekat Indonesia!] Abang dia Indonesia. Lepak kalah. Abang dia kalah.

"Begini! Sekarang aku nak uji abang," kata dia. "Apa lagi?" kata dia. "Abang angkat anak kerbau pegi bawak agak-agak se, dua rantai lebih kurang lepas tu bawak balik sini." "Eh! Gila ke engko?" kata dia. "Mana aku kuat!" "Hah! Tu lah bang!" kata dia. "Kalo saya bukan setakat dua rantai aje. Sebatu saya boleh angkat." [Pasal dia anu.] Habis, habis bapak dia pun heran juga. "Betul ke ni?" kata dia. "Anak aku ni!" Dia angkat dia angkat dia agak dua rantai pusing balik. Letak balik. Kuat. "Hah! Sekarang abang! Giliran abang angkat. Larat tak?" Tak boleh.

Jadi di sini, di sini apabila kita pahami, bahawa kalau kita menuntut hanya secara (aaa) teori tak dipraktikkan, maka tuntutan itu tidak akan mendatangkan menafaat. Tapi orang yang tak de (me me) mempelajari teori tapi dia punya praktikal hari-hari, hari-hari angkat, hari-hari bawak balik, kuat. [Ha! Ha! Ha! Kerja berat hari-hari.] Hah! Kerja bekeja-keja, (keh) kerja berat. Macam tu hari-hari dia begitu. Jadi artinya di sini, cuba kita pikekan bahawa mana lebih baik yang dipraktikkan dengan cara teori. Dia kita (aaa) mungkin terdapat pendapat apa ni? Kita mungkin samakan. Tapi di sini ada bezanya pada masa dulu. Jadi kita kena pike. Kalo hanya ada pelajaran saja tak dipraktikkan tak dapat juga. Tapi kalo hanya praktikal saja tak de ilmu tak boleh juga. Jadi itulah saja cerita-cerita yang agak tak begitu tesusun. Ye! Terima kasih.

T38. Sang Kancil dengan Anjing

Seorang orang kampung dia membela seekor anjing. /Janganlah! Masuk suara, masuk suara sini. Ko tak boleh cakap. Tak pa! Tak pa! Haa! Jadi dia tu buaya.⁷ Jadi pada satu hari tuannya pegi bekebunlah. Haa! Petang! Waktu petang bekebun. Jadi dia dapat seko kan, sang kancil. Sang kancil ditatang bawak balik, balik ke rumahlah. Jadi si anjing ni tadi yang dibelanya tu menengok tuannya balik dia datanglah. Kotek, kotek, kotek, kotek. Wah! Jadi ditengoknya kancil di atas, dipangku dek apa ni tadi ni dek tuannya tadi. Ah! Dia kata, apa dia kata? Dia kata, "Hai! Tuan, tuan aku makan daging aku makan tulang jadi la," kata dia. Ha! Ha! Ha! [Ha! Ha! Ha!] Haa! Dia, itu je cerita.

Lama tuan yang punya apa tadi, yang dapat kancil tu, tuan rumah tu, jadi hari petang, hari dah masa dah suntuk dan petang. Jadi tak dapatlah dia nak, nak memotong kancil tu. Disimpanlah di satu tempat bawah rumah. Hah! Pada reban ayam tu. Disimpan. Jadi mentara besoklah dipotong kononlah angan-angan dia. Hah! Jadi si anjing ni bodigadlah konon, Haa! Pada kandang tu. Jadi, jadi masuk dek tuan rumah tu tadi kancil tu dalam (baung), dalam kandang tu, di dialah jaguh, tukang jaga. Waa!

Semalam-malam tu dia cerita tak ada lain, apa kata dia? "Hai!" kata, "Tuan makan ku makan daging, makan tulang jadi lah," kata dia. Haa! Dengor. Jadi kancil ni sampe malam tu bodoh aje dia, sebab buat anu aje. Satu malam itu lah anjing ni tak mau tido, dia cerita itu jugaklah. "Tuan aku makan tulang, makan makan daging aku makan tulang jadi lah," katanya. Haa! Dia jagalah kat gad pintu apa? Kandang tu, si anjing tadi. Kancil diam aje.

Dah! Dah! Nak terang larah agak-agak nak subuh dah gag-gak nak terang larah lah, terang-terang nampak cahaya terang dia tanya pada anjing. "Hai! Sang anjing!" kata dia. "Ko ni," katanya, "Besama dengan tuan ko ni waktu masa bila diambiknya ko? Bela, bela kecil ato dah beso dibela?" "Hoi! Aku dari kecil

dibelanya," katanya. Hah! Dibela, dibela daripada kecil. "Heh! Ko ni," katanya. "Ada bodohnya," katanya. Tapi tak apalah," kata dia. "Aku nak tanyalah," kata kancil. "Ko besama dengan tuan kan, tuan anjing, satu hari berapa kalilah ko makan?" "Hoi! Aku makan kancang. Kadang-kadang dua kali sari, tiga kali pun ada," kata dia. "Hoi! Habis?" kata dia, kata dek si kancil tadi. "Aku nak tanya ko satu aje," kata dia. "Apa?" kata anjing. "Ko tau tak di atas rumah ni, tuan ko ni siapa ada?" kata dia. "Tuan aku lah," kata dia. "Hah! Itulah ko bodoh. Ko begitu ko daripada kecil dibela sampe ke tua dan diri ko tak tau (siap), siapa di atas rumah ni. Hah! Aku baru datang dah tahu. Dia ada anak dara," kata dia. Ha! Ha! Ha! [Ha! Ha! Ha!] Dia ada anak dara. "Hah! Ko tahu aku ni? Besok aku bakal jadi pengantin ni. Aku bakal pengantinlah ni," kata dia. "Menantu dia, bakal tuan rumah ni. Ko itu lah. Dah tua. Diri kau, (ko) ko tak tahu," katanya. "Hah! Dah nak dibuatnya menantu aku. Datang semalam ko tengok, petang semalam aku datang dia tatang aku dengan mulia. Dia hormatkan aku pasal aku nak dibuatnya menantu," kata dia. Hah! Anjing ni tadi tak tentu hala lah. [Geramlah!] Wah! Udah lah kelang kabut. Merayu-rayu pulak, anjing ni tadi. "Haa! Usah lah," kata dia. "Biorlah aku menantu dia." "Hoi! Mana boleh," kata kancil. "Heh! Mana boleh nak bagi ko. Nak bagikan ko pulak. Aku dah di aku dah menantu dia, bakal menantu dia. Engko pulak," kata dia. "Bila aku jadi menantu dia besok," kata dia. "Ko dapat sari sekali makan pun dah nasib baik. Hah! Ha! Ha! Ha! Dah nasib baik," kata dia. "Ha! Ko tidak," kata dia. "Waktu ni ko manjalah," kata dia. "Bila aku menantu dia besok," kata dia, "Hah! Ko tahulah. Sari satu, sari satu kali pun dah nasib baik ko dapat makan. Itu sama ada belauk tak belauk itu aku tak tahulah," kata dia. "Aku power kuat. Hah! Dah menantu dia," kata dia. Anjing dah risau dah. "Hei!" kata anjing. "Menyesal aku." "Hah! Itu aku tak tahu lah," kata dia. "Mana boleh!" kata dia. "Kalo ko endak, besok ko jumpalah tuan rumah ni, tuan ko. Mintak jadi menantu dia. Mana pulak boleh tuko-tuko pulak," kata dia. "Aku lah. Aku dan tentu terang menantunya. Besok aku besandingleh dengan anak dia." Ha! Ha! Ha! Anjing dah tak tentu hala dah. Semalam.

Subuh-subuh sampe nak terang siang tu dia pun merengek aje anjing merayu-rayu sampe nak menangis. "Hei! Tak de," kata anjing. Eh! Kata kancil. "Mana boleh? Haa aku pun tak boleh

⁷ The narrator, Syed Yusof reminded his wife not to talk to avoid interruption with the recording.

gak setuju aku aje,” kata dia. “Nantilah kalo tuan rumah ni kalo kang dia bekenan ko, ambiklah ko,” kata dia. “Aku tak apa lah.” Lama ditengoknya hari dah nak terang dah nak siang dah nak terang larah dah. “Ah! Ginilah,” kata dia. “Kesian aku menengok ko. Semalam-malam tadi aku bercerita dengan ko, ko merayu-rayu menangis nak no menantu (no) dengan dia. Itulah ko dibodohkannya. Engko binatang yang paling bodoh!” kata kancil. “Hah! Daripada kecik dibela sampe ke tua lah ko ni bebini pun tidak. Apa ni ko pun tak tahu? Apa atas hujung rumah ni? Hah! Aku baru datang pun dah tahu ada anak dara di rumah. Baiklah.” Kancil ni tadi buat tereklah. Dia kata, “Baiklah. Aku pun ada timbang rasa gak,” kata kancil. “Timbang rasa jugak,” katanya. “Aku sebab kesian tengok engko. Pasal engko dibela dari kecik. Aku baru datang semalam, dapatnya. Jadi tak apalah. Tapi ada syarat!” Hah! kata kancil. “Apa syaratnya?” kata anjing. “Kalo ko aku tolong ko, ko mesti tolong aku pulak.” “Boleh!” kata anjing. “Boleh! Boleh! Jangan takutlah. Aku tolong ko lah macam ni,” kata anjing. “Baik. Sekarang,” kata dia. “Ha! Kalo ko nak janji ni janji, perjanjian ni anu betul, aku boleh bagi ini kau.” “Baiklah,” kata anjing. “Apa?” kata anjing. “Sekarang,” kata, “Ko lepaskan aku,” kata dia. Ha! [Ha! Ha! Ha!] “Ko lepaskan aku. Ko tak lepaskan aku ni,” kata dia. “Tapi jangan sampe dah terang kang, tuan rumah aku, tuan rumah engko kang tahu aku, Hah! Dah tak dapat aku nak larik. Nak keluar, engko pun dah tak berani nak melepaskan.” “Hah! Ye lah,” kata anjing. “Ha! Sekarang ko. Ha! Jadi syarat tadi,” kata dia. “Ko lepaskan aku,” kata dia. “Ko lah menerima. Ko masuk sini balik dalam ni gantikan aku. Aku keluar. Ha! Besok ko besandinglah dengan anak dia. Dah tentunya engko dengan dia, dapat kawin dengan anak dia.” Wah! Anjing punya bodoh tadi. Hah! Kata dia, “Ha! Bolehlah! OKlah! Baiklah!” Kata kancil, “Nah! Ko putuslah rotan yang belit pintu tadi, pintu anu tu pago tu.”

Keletuk! Keletuk! (Se) sesubuh tu. Ha! Gak! Teputus digigit dek anjing tu. Ha! Ha! Ha! Dia membukak tu tadi, membukak kerebat pintu tu. “Ha! Lelekas. Jangan! Kang tuan ko dah jaga kang,” katanya. “Karang habis ko,” katanya. “Aku pun,” kata dia. “Teruk le juga. Sama-sama teruk kita,” kata dia. “Baiklah cepat.” Hah! Anjing ni. Keletuk! Keletuk! Putuslah rotan tu. Bila belit rotan tu putus, tebokak kandang tu. “Ha! Masuk.” Masuk dikerebat dek kancil tu

pulak balik. “Ha! Ko ganti aku,” kata dia. “Ko lah esok. Wah! Ko lah besanding,” kata dia. “Aku harapkan lah ko. Aku apa boleh buat,” kata dia. “Tapi aku kenangkan ko kawan baik, kesian aku mengenang daripada tarikh ko kecik dibela sampe ke tua ko, dia tak de bebini. Hah! Sampe ko tak tahu tuan rumah ni. Siapa dia lagi? Ha! Itu anak, dia ada anak dara ho. Ha! Ye lah,” kata kancil. “Aku pun bodohlah,” kata, kata anjing. Masuklah anjing ni. Masuk ikat dah siap kerebat tadi. Hah! Dia bagi salamlah, “Selamat tinggal.” “Ko terimalah besok tah rotan ke? Tah belantan ke? Ko terimalah,” kata dia. Hah! Ha! Ha! Ha! [Ha! Ha! Ha!] Ko apa nak buat anjing lagi. Anjing apalah nak kata dah tak boleh keluar dalam pago tu. Dah bekerebat dek kancil. Hah! Dia loncat pada beluko tu. “Hah! Selamat jalan,” katanya. “Ko terimalah,” kata. “Besok,” kata. “Tah ke belantan ke? Tah ke rotan berapa tegap? Tak tahu lah. Ko, ko terimalah. Ko dibalun dek tuan ko. Mampuslah ko,” kata dia. Hah! Ha! Ha! Ha! Kancil pun pegi.

Hai! Bangkit tuan rumah tu, tengok anjing tu selalu di beranda tu di depan ni lah tu di anjung rumah tu, jaga. Pagi tengok. Wah! Panggil, panggil dia dah pegi, tak sedap hati. “Tentu dia tempat kancil,” katanya. Pegilah tuan rumah tengoklah. Wah! Dalam kandang. Kancil dah keluar. “Pukimak!” katanya. Ha! Ha! Ha! [Ha! Ha! Ha!] “Hoi! Ko pulak gantinya. Ye!” kata dia. Dihambiknya semambu disembat, rotan disembatnyalah. Melolong-lolong. Haa! Ambik ko! Aaah. Itulah ceritanya. Ha! Ha! Ha! Itu dongeng punya cerita. Hah! Dapat ko!

43.

T39. Sang Kancil dengan Memerang

Pada satu hari kancil ni tadi menengoklah anak bemberang tadi mengerejakan parit tengok ikan, anak ikan. Habis dikerejakannya. “Pukimaknya!” kata kancil. “Dia yang mentedarah ikan,” katanya, “Aku tak dapat.” Mak bapak si kancil tadi, memberang, memberang tadi tak ada. Pegilah meninggalkan, tinggallah anak ada le lima enam eko anaknya. Mak bapak memerang tadi, bemberang tadi bejalanlah ke mana-mana gaknya mencari apa-apa hal. Tinggal anaknya. (Aaa) jumpa dek

kancil. "Ini lah kereja dia," kata dia. "Hah! Hingga tak menyisa ikan dalam parit. Aku tak dapat langsung. Dia aje mengerejakannya anak-beranak. Baik ko. Mak bapak ko tak de." Dia turun ke parit, dalam parit tu dipepijatnya anak kancil tu ditujahnya dengan kuku. Mati, begelempang mati. Dah mati anak orang tu baliklah.

Bapaknya ni, bapaknya, maknya memberang tadi. Balik-balik je (aaa) ditengok anaknya begelempang mati. Habis mati! Dia dah syak, "Ni dah tentu," katanya, "Sang kancil! Sang Rimba!" Dipanggilnya Sang Rimba. "Sang Rimba punya kereja ni," kata dia. Dia mengadaplah Nabi Allah Sulaiman ibu bapak kan beruang. Eh! Memerang ni. Dan nabi kata dia, "Anak hamba dipijak dek Sang Rimba," kata dia. "Dibunuhnya." Selama disuruh dek orang, orang dia Nabi Sulaiman suruhnya orang dia pegi panggil Sang Rimba. Pegilah panggil-panggil Sang Rimba mengadap Nabi Sulaiman. "Hai Sang Rimba!" kata, kata Nabi Sulaiman. "Sampai hati kau bunuhkan anak si pemberang ni. Pasal apa?" "Hah! Patik itu jam," katanya. "Patik dengo," katanya. "Gendang perang!" katanya. Dia tengah tido katanya. Hah! Ha! Ha! Ha! Gendang perang apa ko tau? Botbot. "But! But! But!" katanya. "Patik dengo tu," katanya. "Patik pun membukak langkahlah. Patik ingatkan peranglah," kata dia. "Tengok menghala anak sungai tu," kata dia. "Beceranggah pulak," katanya. "Anu," katanya, "Tombak." Udang galah. Ha! Ha! Ha! Air pasang naik. Beceranggah tu beceranggah udang, udang galah. Udang galahkan ada sepit. [Haa! Angah!] Hah! Dia kata becanggah katanya. Temberangkannya anu. "Ha! Patik pun," katanya, "Tengok pulak (i i) ikan tebarau." Ikan tebarau itu kan bebelang bengkong merah. "Bebengkong!" katanya. "Patik pun bukaklah silat," katanya. "Itu bukak silat tu nama kang tu. Patik bukak silatlah tu tepijak anak sang anu ni memerang ni. Bukan niat patik nak membunuh," katanya. Lepas dia. Balik ando kawan tu.

Dia kata (te teri) pendengo bunyi botbot tu kata dia gendang perang. "Patik bangkit tido," katanya. "Tengok kuala sunge tu, tengok beceranggah (pa) tombak," katanya. "Hai! Ini orang dah begaduh, nak peranglah ni. Patik pun bukak langkahlah. Tengok pulak anak anu ni ikan sebarau bebenkong. Hah! Ini," katanya. "Ye lah ni beperanglah ni," katanya. Dia pun bukak

langkahlah besilat. Dia tu tepijak anak dia orang ni katanya. Hah! Ha! Ha! Ha! Itu ajelah. Lepaslah dia. Macam-macam lah.

44.

T40. Abu Nawas - Telor

Abu Nawas ni tadi, cerita ni tadi cerita anulah cerita Abu Nawas ni. Dia ni apa-apa hal nabi, nabi raja apalah? Bukan nabi, Sultan Harun al-Rashid, Sultan Harun al-Rashid memang (su), anukan dia. Hah! Apa-apa hal panggillah dia. [Oh! Abu Nawas yang? Ya!] Satu hari raja ni nak menduga dia punya anu akal nak mengenakan dia. Jadi satu kumpulan diadakan satu kumpulan dek raja ni tadi. Tiap-tiap anu (eer) ada bawak telo dia suruh masuk kolam. Dia naik kolam bekepak-kepak ada telo anu ada (uuu akk) bawak naik, ada telo. Tiba Abu Nawas dia yang ada bawak telo. Dia rajalah anu tu anu arah tadi, raja bawak telo lah. Maknanya bawak bedepan raja tu menyembah kang adalah telo. Yang Abu Nawas ni tak adalah orang ni membagi telo. Ditengoknya orang tu naik sorang, sorang menganu kekepak anu raja. Hah! Mengadap ke luar daripada apa? Daripada kolam tu bawak telo. Letak depan raja. [Pasal dibekalkannya telo.] Haa! Dia ada bekal tadi. Raja nak mengenakan dia. Jadi dia las, dia las naik dia bekepak dia bekokok. Teperanjatlah raja ni tadi. "Apa pulak?" katanya. "Mengapa ko tak bawak telo?" "Patik ayam jantan," katanya. Ha! Ha! Ha! Ayam jantan bekokok-kokok bekepak-kepak tu. "Kok! Kok! Kooook!" katanya. Hah! Tecengang raja tadi. "Yang naik semuanya betina membawak telo. Dia yang jantan," katanya. [Ha! Ha! Ha!] "Kalau tak ada jantan mana ada betina dia betelo?" katanya. Hah! Tecengang raja. "Betul pulak." Lepas dia.

45.

T41. Abu Nawas - Tahi

Satu hari raja ni buat jamuanlah jemput orang-orang di raja semualah rerakyat. Ada hari macam hari keramaianlah makan-makan minum semua. Adalah Abu Nawas. Yang lain disemburnya air wangi. Tiba Abu Nawas air kencing. Cium baunya. [Ha! Ha! Ha!] "Hah!

Cilaka," kata dia. "Ini raja dah kenakan aku," katanya. "Baiklah," kata dia. Dia baliklah. Bodoh aje balik.

47.

Dah dah takdirnya pulak, sultan ni Harun al-Rashid ni pulak bante gering. Sakit. Sakit. Hah! Sakit-sakit dia kata, "Cuba panggil Abu Nawas." Suruhnya orang dia panggil Abu Nawas nak ubatkan. Hah! Abu Nawas apa balasnya tau? Taik tu digentelnya buat macam majun. [Ha! Ha! Ha!] Hah! Dia nak mengenakan, ngenakan raja. Baiklah. Bila raja ni mengadap raja, "Ya Abu Nawas! Apa ubat ko bawak?" "Ada majun, tuanku." [Majun tuanku katanya.] Taik tu digentelnya buatnya macam majun. Bagi makan raja, rasa-rasa tentu bau. "Taik!" katanya. "Aaah! Ini yang." "Ya tuanku," katanya. "Ampun dan maaf patik," katanya. "Pasal hari keramaian hari tu patik kena air kencing," katanya. "Orang lain semua air wangi. Sekarang patik bagi kuah isinya pulak," katanya. "Hari itu kuah ni isi." Habis. [Ha! Ha! Ha!] Tak tebuat apa raja. [Dia bagi taik.] Kita bagi taiklah pulak katanya, hari itu air kencing dia terkena. Habis kena, Abu Nawas.

46.

T42. Abu Nawas - Bintang

Buat keramaianlah jugak. Jadi dia ni tadi raja suruh apa? Bintang aah, bintang di langit suruh bilang. Tak dapatlah dia rasanya. Tak dapatlah dia mengira (bi). Mana ada pulak tebilang bintang? Hah! Satu hari pulak dia punya pande pulak cariknya kambing. Kelopaknya kambing tu disuruh bilang anu tu pulak kata suruh bilang kulit kambing, bulu kambing. Tak dapat membilang. "Senang nak membilang bulu kambing? Ah! Serupalah patik membilang bintang di langit tu. Macam mana nak membilang?" katanya. Lepas gak dia. Heh! Dia tak boleh nak kenakan. Begini raja tu buat, begini dia buat. Begini dibuat begini dibuat raja. Dia bijak. Itu dikata pulak, dulu-dulu orang kata, orang tetua kata Abu Nawas ni, manusianya Abu Nawas. Kedua siapa? Kancillah! Kedua yang kancil. Hah! [Binatanglah.] Binatang, binatangnya kancil. Manusianya Abu Nawas. Dedulu. [Ceredek jugak.] Raja kena macam-macam. Dia dapat lepas.

T43. Abu Nawas - Betina

/Tapi cerita anu tu aku tak boleh abis nanti. Tak pe lah!/ "Tuanku! Tuanku!" katanya. "Patik tengok," katanya. "Isteri tuanku ni pun betina, pemaisuri tuanku. Gondek-gondeknya semua betina," katanya. "Sorang pun tak ada pempuan." Wah! Raja mendengo, orang dedulu raja mendengo pempuan ni tadi, heranlah. "Bior betul Abu Nawas." "Betul!" Pegi dia kata, "Yang ade ni sama pemaisuri dengan gondek-gondek ni," katanya, "Semua betina je tak de yang pempuan." Sorang tak ade pempuan. Tecenganglah raja. "Ah! Apa pulak?" katanya. "Mana satu betina dengan pempuan? Ko boleh carikkan aku?" "Boleh tuanku," kata dia. "Patik carik pempuan," katanya. "Yang ada semua gogondek ni semua betina belaka," kata, "Sorang pun tak ade pempuan." "Yelah. Hah! Aku bagi ko 500 dinar. Ko mesti bawak. Seminggu aku tempoh. Engko mesti bawak itu pempuan." Sebab dah mengaku kata raja. Raja dengo pempuan dia dia ganjil tak tau pempuan. Mana beza betina dengan pempuan. Wah! Mendengo pempuan dia raja ni tadi teliur. Abu Nawas janjilah.

Seminggu. "Kalo engko tak ade bawak pempuan ni seminggu ngan aku [pancung] pancung ko." "Hah! Embak (batu) ni." Bagi 500 dinar. "Baik tuanku, boleh." "OK, baik. Aku tempoh seminggu," kata raja. "Seminggu tak sampe ini pempuan ko ku kerat." Bagi 500. "Ah! Naklah duit," katanya. Dibagi raja. Hah! Raja nak pempuan. Habis diam tak diam ambik duit dia pegilah.

Apa akal dibawaknya? Dicarik beras segantang campo dengan gula. Dengan gula dicamponya. Dia carik tu pun terok tau, penghujung negeri. Macam umpama Selango ni, Sabak tu lah penghabis. [Macam cerita P. Ramleelah ni?]⁸ / Situlah diambik tu cerita tu / [Campo-campo beras apa tu?] / Ko nengok cerita anu tu cerita P. Ramlee tu apa cerita tu? / [Cerita ni lebih kurang cerita *Musang*

⁸ Refer Chapter One and Four, see notes 9 and 18 respectively.

Berjanggut.] / Hah! Musang Bejanggutlah! [Hah!] Hah! Jadi dia ni tadi pegilah. Jalan, jalan, jalan tiba satu rumah ke satu rumah, satu sampe hujung negeri baru dapat betul-betul yang sempurna. Betul-betul perempuan. "Assalamualaikum." "Mualaikumsalam." "Boleh pak." Pak aji, pak ajilah. "Pak aji boleh menumpang saya bemalam?" "Boleh!" tuan rumah tu. "Saya ini yang ada," katanya, "Beras segantang." Sorong. "Inilah yang saya dapat mampu," katanya. "Lain tak ada untuk saya bemalam di sini," katanya. Dia nak menengok. Jadi orang ni ambik, tuan rumah tadi dan disogok ni beras, [Beras campo gula.] beras dah campo gula. Ah! Macam mana nak masak tu? Ah! Bawak. Ada anak dara orang tu, anak betina. "Ala bapak!" katanya. "Mak! Mak!" katanya. "Orang ni gile ape ke? Beras campo gula." Anto balik pada Abu Nawas. Satu.

Sampe penghujung negeri baru dapat betul-betul tu dia betul-betul perempuan. Yang kata perempuan. Hah! Itu dia masaalahnya tadi. Tiba satu hujung negeri, sorang bukan lawa pulak. Wow! Lawa tumit mercek. Wah! Lawa amat! "Assalamualaikum pakcik." "Walaikumsalam." Ini dah potonglahkan, ambik ujung. Sampe hujung negeri, sampe bemalam di situ dia. Duit ada 500 dinar kalo sultan bagi. Main ko tu! Tempoh seminggu. Baik. Habis. "Saya menumpang ni pakcik," katanya. "Rumah pakcik malam ni, untuk bemalam inilah. Saya duit tak ade. Ini aje yang ade untuk makan saya lah. Suka hati pakcik apa nak buat mana." [Ambiklah.] Bawakkan anaknya dapu. Anaknya ada perempuan. Curah tu dalam apa tu tengok [Karung.] dalam dalam tu dalam ayak tu. [Niru.] Ah! Niru. Gula. Tak pulang lagi dah. Dia pegi tampi, diayak-ayak aje. Gula turun beras tinggal di atas. Yang perempuan. Hah! Itu dia kata perempuan tadi. Hah! Yang lawa tadi tu, hujung negeri. Hah! Didirendamnya apa semua, ditumbuk jadi tepung dibuatkannya gado-gado, kuih. Bawakkannyalah. Yang lain semua tadi hanto balik. Ini gila punya orang tu. Ini orang muda gila katanya. [Ha! Ha! Ha!] Hah!

Yang perempuan hujung negeri tadi diayaknya gula tu dah diasingkannya, direndamnya gula beras tu ditumbuknya semalam tu ditumbuk. Esok buat kuih, kuih gado-gado ke apa dihidangkannya dalam piring dengan siapa ni tadi? Abu Nawas. Sedap makan tiba orang ni. Terus dia meminang. Dia kata, "Pakcik! Pakcik!"

katanya. "Saya dengan ikhlaslah." Hah! Dia cerita. "Apa nak?" "Pakcik ada anak kan?" dia kata. "Hah! Saya nak, saya dengan ikhlas hati nak meminanglah." Hah! Terima. Terima. Hah! Ini le dikata, inilah sebeno-beno perempuan yang lain semua tak pakai. [Dibawakkannya gado-gado.] Gila katanya! Ini orang gila, orang muda gila katanya. Ada ke gula dengan beras dicampo. Ada dia nak orang tu orang tak reti. Hah! Itulah orang bodoh. Apa nak buatnya? Perempuan tu tadi bijak yang hujung negeri tu. Hah! Buat kuih. Hah! Sedaplah dibalunnya. Pinang pak! Pas! Pinang tu jam gak. Duit ada, duit ada.

Janji dengan raja tadi dekat seminggu ni. Nak bawak tak de. Hah! Bermain tu. Lelama dia tak balik tau. Balik. Duduk dia di rumah. Hah! Dibawaknya perempuan tu. Perempuan tadi dah kawinlah dia, dah nikah dah. Tak dianto pada sultan. Tak disembahkannya. [Dia kawinnya.] Hah! Dia cantik. Lawa. Nak disembah sultan, ni sultan buaya ni. Pikelah. Ini perempuan lawa pulak tu tak de ditandingnya lawa, bijak pulak. Pande cuba asingkan gula boleh diasingkannya tadi buat kuih. Dia buat kuih. Hah! Yang ini tadi tak ade benda. Yang lelain tu.

Raja tunggulah. Ha! Ha! Ha! Makin lama seminggu. Lepas seminggu ke seminggu. Seminggu ke seminggu. Tah! Uдах heboh raja. Hah! Uдах heboh. [Mana Abu Nawas?] Mana Abu Nawas? Panggil. Orang ni panggil. Panglima pun begitu gak rupanya. Carik rumah Abu Nawas, carik. Yang Abu Nawas bepesan dengan bininya tadi apa? Saja duduk ambang pintu, menyulam. Orang perempuan, lawa orangnya. Datang panglima duduk. "Ada nampak Cik Abu Nawas ke?" "Cik Abu Nawas tak de." Abu Nawas pun tak balik. "Awak isteri Abu Nawas?" "Ya!" Orang raja tadi yang kedua-dua baru pegi. Habis tu dah semua begitu begini. Hah! Sembang. Wah! Amboi! Dah leka dan dia raja-raja tadi sampai ke siak pun pegi. / Din Gelebo⁹ pun pegi. / Ha! Ha! Ha! [Ha! Ha! Ha!] Sampe begitu sekali habis. Hah! Tenterang istana tu tadi. Yang disuruh pegi tu tak balik-balik. Yang pegi tu tak bebalik langsung ke istana. Dah raja kelang kabut. [Habis semua di istana.] Siak pun pegi. Habislah siak lah apa disuruh pegi carik.

⁹ Another Bang Din's nickname known to the locals. Refer Chapter One, see note 22.

Dia tu di bawah rumah tu ada pulak reban ayam, rereban ayam lama. Wah! Dia sembang, sembang, sembang dan sembang datang pulak orang raja terop lain pulak datang menurut pegi ke rumah tu. Hah! Pun tengok kuda lojang hingga dah tak orang raja tadi dah takut-takut, takut orang dia datang dia orang dia. Semua-semua mana nak larik? Pempuan ni bawakkan dalam reban ayam di bawah rumah. Masukkan, pudatkan dua tiga orang. Ah! Datang lagi turun. Aaa! Daa! Le tiba dah dilemah dek betina. Orang lawa! Cantik orang le (le) dah lekalah tadi apa je buat raja tu. Jup lagi masuk. Selagi berapa yang sampe siak penghabisnya pun datang masuk duduk tu lah sekali.

Lelama panas raja ni tadi. Dah sakit no hati raja tu tadi. Habis. Siapa nak disuruh siak dah tak ada. Sampe siak lah (pe) pegi tak ada orang lain lagi. Mau tak mau dia ni tadi panas pulak hatinya naik kuda raja tadi. Dia sorang diri pegi carik rumah Abu Nawas. Tengok besede kuda di bawah, bawah pokok. [Orang tak ada!] Orang tak ada! Sudah! Hah! Dia pun tengah dia berang, berang, berang tengok betina tu duduk ambang pintu. Ah! Abu Nawas dah ajolah. Penghabis kang katanya tentulah rajanya datang.

Abu Nawas ada atas loteng rumah duduk. Tak kekeluo. Yang di yang (bekedah) di bawah tadi dah timbun di bawah dia punya belepap. Raja pun datang lagi tekencing-kencing le dia. Takut! Hah! Dulu pun raja kan main zalim. Tengok kuda dia orang dia beside-side di (be), betambat-tambat di bawah pokok ni. "Ah! Ini orang aku sini besambil." Hai! Ni begini apa nama ketua pempuan yang besalam apa-apa (pe pande) anu raja semua tu. Hah! Leka le tadi raja pulak leka. Dia hilang marah tadi dah kena betina ni leca. Leca, leca, leca, leca, leca lelama mintak banyak. Ah! Nak ke istanalah. Ko lah isteri aku katanya. "Abu Nawas mana?" "Abu Nawas tak ada." "Anu ah! Mohlah ikut aku. Aku raja negeri ini. Ah! Ko apa nak ko, apa harta aku ku bagi engko." Cakap pempuan tu, "Patik bukan tak setuju. Tuanku pun tahu. Patik ni isteri Abu Nawas." Mengakulah dia isteri Abu Nawas. "Yelah! Abu Nawas, Abu Nawaslah," katanya. "Abu Nawas tak ade. Mohlah ikut aku. Aku raja. Ko jangan takut." [Ha! Ha! Ha!] Yang di bawah ni, Ha! Ha! Ha! mendengo ni yang kuncu-kuncu, siak-siak ada dalam tu dalam reban ayam tu duduk. Ha! Ha! Ha!

Lelama. Baiklah. Hah! Wah! Macam-macam daleh pempuan ni. Bijak pempuan tu. Dia kata begini sampekan jarum sebatang nak jadikan apa nak jadikan apa mahligai kot apa kapal apa (nu ha) bermain tu puteri (liyong). Ah! Macam-macam ceritalah. Raja nama tu. "Ye tak ye. Patik satu aje mintak tuanku," katanya. "Apa?" kata raja. "Patik tak perenah seumo hidup patik," kata perempuan tu, "Naik kuda." "Hoi! Kuda beta ada di bawah tu. Berapa banyak endak?" "Bukan kuda itu tuanku," katanya. "Habis kuda mana?" [Tuanku kuda.] "Tuanku lah." "Ah! Boleh." Hah! Bekelilinglah. Menjeleh-jeleh hingus bekeliling kena rumah tu. Keduk, keduk, keduk, keduk, keduk, jadi kuda. Pacu dek betina tu. Lama kesian Abu Nawas menengok. Meleleh-leleh air hidung, air mata keluor, raja tadi. Kesian menengok orang dah tua, terejun Abu Nawas dari atas tu. Hah! Beterejun dengan itu larik naik kuda tu. Yang di bawah ni. Hah! Bukaklah tu. Hah! Masing-masing dah ketakutan. "Hah! Ini dia kereja ko semua," katanya. Di bawah tu tengok pada Abu Nawas. Rupanya bepuluh eko di bawah orang raja tadi. Raja dah cabut dah balik istana. Dia orang dia terejun malu. Wah! Pun terejun ni Si Abu Nawas. Hah! Tu terejun katanya. Dengan air tu tawa lagi tu. Ha! Ha! Ha! Pegi!

Tekapo dekat istana. Orang dia tak balik-balik lagi. Dah lah orang ni nak balik ke istana dah takut. Nak balik istana takut ni, takut takut ni la, raja dah berang ni. Dah lutut dah (long) dah meleceh jadi kuda atas rumah tu kuda keliling itu. Yang kesian Abu Nawas terejun tu. [Terejun Abu Nawas tu.] Belarik dia! Dia larik cekuh kuda dapat. Hah! Beno. Apa hal? "Jadi ko orang ni macam mana?" "Ala (kat) Abu, cik Abu Nawas tolonglah," katanya. "Macam mana kami nak balik istana?" Suruh balik. "Ah! Baliklah aku lepaskan ko. Tak apalah, balik." "Tak endak takut. Ko, raja dah tentu kena bunuh ni," katanya. "Habis. Ko takut. Nak (i) ikut aku. Cakap aku." "Boleh!" (Aaa) lain besuaralah semua, "Boleh!" "(Aaa) ko mesti ikut patuh cakap aku. Ko tak patuh cakap aku, besok mengadap soltan. Aku bawak depan ko depan soltan. Ikut aku. Jangan takut! Jangan genta! Ko ikut! Tapi syarat ko ikut cakap aku. Hah!" kata Abu Nawas. "Boleh!" Boleh sajalah. "Tak mengapa," kata Abu Nawas. "Tak engko tak ade apa-apa. Ko selamat semua. Ikut aku esok."

Pegilah mengadap sultan. Mengadap disoal dek soltan. "Wah! Beginilah ko punya

anu," katanya. "Pejanji dengan aku. Ko punya begini, begini, begini. (Aaa) ini semua nak dihukum. Aku hukum pancung semua ni," katanya. "Dengan engko-engko sekali," kata raja. Apa mari pacal mengangkat tangan menyembah, ampun. Abu Nawas angkat tangan, orang dia diam. "Ya tuanku," katanya minta ampun. "Semasa tuanku menjadi ku, patik ada di bawah ru," kata yang di bawah tadi tu mengikut cakap. Oh! Mengajo Abu Nawas ni semua mendengolah. Ah! Dengo cakap. "Ah! Di masa tuanku menjadi ku, patik ada di bawah ru." Maknanya pada tuanku menjadi kuda patik ada semua bawah rumah mendengo. Ah! Dengo tu lah, "Sudah! Sudah! Sudah! Sudah!" Malu dia, tak ade habis cakap dia nya tu. Ha! Ha! Ha! Sepatah aje. Ru. Hah! [Kuda Ha! Ha!] Semasa tuanku menjadi ku, patik ada di bawah ru. Bemakna, bemakna tuanku menjadi kuda maknanya dia dia masing-masing [Di bawah ru.] di bawah rumah mendengo. Ah! Malu tadi. Batal. Habis. [Habis, selesai kes.] Selesai kes. Buang kes. Ha! Ha! Ha! [Ha! Ha! Ha!] Hah! Itu Abu Nawas punya cerita. [Habis cerita. Di bawah ru katanya.] /Hah! Ada lagi tu, panjang. Tapi tak ku ingat. Dia sampe bahtere nak dibuatnya tu./

48.

T44. Abu Nawas - Lembu Bejanggut

[Sambung yang tadi.] Satu hari Abu Nawas ni bejalan. [Sambung yang tadilah.] Maknanya di sungelah bejalan, sampan, besampan. Jalan tiba satu pengkalanlah. Dia ada orang tetua mengambik air sembahyang, mandi ke. Dia tanyalah. Kalo tanya pakcik pakciklah, kalo panggil abang abanglah. Dia tanya. Er! Kalo tuan haji, dia kata, "Tuan haji, saya tompang betanya." "Boleh!" Dia beri salamualaikum dulu, "Assalamualaikum." "Mualaikum salam." "Boleh saya betompang tanya pak aji?" "Boleh." "Hari ni hari apa?" "Entah!" Ha! Ha! Ha! Dah seko dapatnya. Sorang dah dapatnya. Tanya pengkalan lagi satu begitu jugak. "Assalamualaikum bang." "Walaikumsalam." "Hari apa hari ni?" "Entah! Saya pun tak ingat pulak hari ni," katanya, lupa. Dah sekor lagi dapatnya. Jalan (beje) lah dapatlah lima nam orang. Dapat dibawaknya pada sultan. Eh!

Dicerita pada sultan dia kata dia lembu bejanggut. Heranlah raja tadi. "Ada pulak lembu pun nak bejanggut pulak?" katanya. "Yang ku tahu kan yang bejanggut kambing." Yang ada rajin bejanggut kan? Lembu mana ada bejanggut? Hah! Dia kata, "Kalo tuanku, tuanku nak jumpa nak tengok bolehlah patik bawa besok." Bawaklah. Bawak empat lima orang. Hah! Bawak mengadap soltan. "Hah! Ini lembu bejanggut tuanku." "Ah! Inikan orang. Mana ada lembu?" "Pasal apa tak patik kata macam itu? Patik tanya hari dia tak tau. Yang tetua ni, pak aji-pak aji ni pun ni semua tak tau. Hari ditanya tak tau. Tak ke lembu bejanggut nama," katanya. Menggeleng raja tadi. Itulah dia. [Ha! Ha! Ha!] Senang aje. Dia kata, "Nak jumpa, tuanku nak jumpa lembu bejanggut. Hah! Itulah orangnya. Inilah orangnya," katanya. Hari ditanya pun tak tahu. Hari ni hari apa? Dia tak tahu. Sorang dia dapat sekor, sekor (jum) diketipnya di pengkalan. Dapat tiga empat orang dibawaknya pada sultan, mengadap. "Ah! Inilah lembu bejanggut," katanya. "Hari pun tak tau," katanya. "Apa hidup?" katanya. Ha! Ha! Ha! Tak tebuat apa orang tu. Raja pun menggeleng. Cukup-cukup no lah. Itulah cerita dia.

49.

T45. Sang Kancil

Pada suatu hari haremo ni bejalan, bejalan, bejalan panglimalah, panglima ni bejalan, bejalan (beja) tetembung dengan kancil. Hah! Bejumpa dengan sang kancil. "Ah! Ini le," katanya. "Lauk aku," katanya. "Tak payah aku nak ke mana-mana lagi ni." Dah ada depan dia lah. Tahan. "Op!" Tahan dek kancil. "Kau macam mana? Pandang!" "Hai! Apa tu?" "Inilah gong Nabi Allah Sulaiman," katanya. [Ha! Ha! Ha!] Apa ko tau? [Sarang tembulan.] Tembulan! Tengok bekilat merah tu kan ada warna dia ada kuning. "Hah! Ko dengo bunyinya. Ko dengo bunyinya. Itu belum diketuk. Baru ditiup dek angin je dia." Oooooooooh kekedek, bebunyi. Kan dia kan bedengung bunyinya. "Alah! Nak no aku," katanya. "Merasa," katanya. "Hai! Aku," kata dek kancil. "Berapa hari ni aku menjaganya. Aku diamanahkan dek dek rajanya," katanya. "Raja Sulaiman suruh aku menjaganya. Aku mencari makanan bukan ada, aku nak buang, nak berak pun payah," katanya. "Nak

meninggalkan ni, berak pun tak jauhlah," katanya. "Boleh nampak pandang je lah takut diambik dek orang, diketuk dek orang. (Aaa) ini kalo ketuk satu kampung habis. Hah! Sultan murkalah. Aku matilah aku," katanya. Hah! Ha! Jadi didengo dengo dek propaganda di apa tadi dek remo tadi. /Kaset apa dek? Kaset apa? Nak lontong? Hah! Nasik, nasik lemak tak ade. Tak! Tak! Tak! Kaset apa di dalam ni ne? Lagu.¹⁰ Habis eer! "Aku nak no lah merasa mendengo bunyi ni." "Itu," katanya. "Belum diketuk lagi," kata kancil. "Itu baru dengo. Cuba ko dengo dia mengaum." Uuuuuuh. Tiup, tiup dek angin, angin bayu. "Hai! Kalo ketuk aku ingat, hai! Tak ku tahulah. Beborlah. Matilah aku dibuat (dek sol) dek raja," katanya. "Raja Sulaiman. Aku diamanahnya jaga ni," katanya. "Aku ni sampe bergerak pun tak boleh," katanya. "Hah! Nak mencari makan pun aku susah," katanya. "Nak ape, nak pe, nak boleh meninggalkan nak ku suruh siapa menjaga." "Alah! Tolonglah. Aku nak no mendengo bunyinya."

Lama-lama dah mererayu remo ni tadi, ye tak ye kancil ni pike. "Tak pe lah," kata kancil. "Tapi kerana ko kawan baik dengan aku, pendek kata kalo lain dengan engko memang aku tak benokan. Beginilah," kata dia. "Bior aku mengadap (sol eh anu) Raja Sulaiman. Hah! Kalo dia kata kang diizinkan, boleh," katanya. "Aku bagi tahulah engko." Jadi dia pun melompatlah. Lompat masuk celah-celah, celah-celah rimbun tu. "Hoi! Saudara sang remo," katanya. "Pukullah!" katanya. Wah! Remo tak betawa lagilah. Pukul. [Ha! Ha! Ha!] Pukul, pukul. Her! Eh! Bako-bako [Bako-bako.] bulu roma terjun dalam air, diburu dek anu dalam air. Tebakolah muka tu seluruh badan tu. Lelama tah macam mana? Dia itu disumpah. Kancil dengo aje. "Nanti ko!" katanya. "Satu hari ko bejumba engko dengan taik-taik ko ku jilat," katanya. "Ku makan ko."

Lebih kurang dah berapa lama, Ha! Ha! Ha! Dah seminggulah. Jalan, jajan, jalan jumpa dia. Hah! Jumpa dia. "Wah! Ini dia," kata dia. "Ini kali aku tak ada maaf engko," kata remo. "Sental engko dengan taik-taik engko ku jilat." "Ko tengok tu." Menong. "Apa tu?" "Ah! Inilah ting tali pinggang Nabi Allah Sulaiman." Kan ular sawa kan ular batik macam batik macam besi

kekilat tu. Mata tu serupa pemata rupanya. "Ko tengok matanya tu," katanya. Lidah becang aje. Ular sawa belengko. "Inilah tali pinggang Nabi Sulaiman! Aku inilah!" kata. "Aku inilah yang susah aku menjaga. Aku juga kata suruh menjaga. Hah! Orang lain tak de nak disuruhnya. Aku aje disuruhnya. Habis macam mana? Aku nak bergerak pun nak mencari makan pun payah," katanya. "Tegak dek inilah," katanya. "Aku besusah payah." Jadi (lup) remo tadi lupakan yang hal dia. Ha! Ha! Ha! "Aku endak no," katanya. "Nak memakai," katanya. "Lah! Aku kalo boleh," katanya. "Memang aku tak nak," katanya. "Menjaga hak orang-orang beso-beso ni, bukan bermain. Hah! Hilang aje aku kena bunuh. Bukannya lagi apa-apa," katanya. "Dibunuh dekat dek Nabi Allah Sulaiman." Hah! Amboi! Mendengokan pejam celek, pejam celek ulo sawa tu tadi, mata ulo sawa tu tengok bekilat macam pemata, pemata macam intan. Wah! Betapa bekenan ni katanya. Endak no katanya. "Aku ni (set), tulah ko kang ku cakap ko marah," katanya. "Kang engko anu dengan aku." "Yelah. Dah sereba salah aku ni lah," katanya. "Itulah bekawan ni dengan engko ni. His! Susah aku nak memikir," katanya. "Kalo orang lain daripada ko memang tak ku bagi." Besumpah dia. "Aku, tak ada aku ku bagi," katanya. "Aku nanti hukum bunuh dek Nabi Sulaiman. Barang dia dipepakai. Ini bukannya sedepa dua depa," katanya. "Tali pinggang ni! Tahulah nabi punya pake." "Aku nak no memakai." "Ye lah. Kalo ko endak berhajat sangat," kata dia. Hah! Macam itulah dibuatnya.

"Hah! Pakailah sang anu sang rimba," katanya. "Anu panglima," katanya. "Pakailah dulu." Wah! Apa? Dibelit dek ulo tu. Berak-beraklah. [Ha! Ha! Ha!] Meraung-raung, raung. Hee! "Ah! Moh!" dia kata. Kancil tak ke mana di situ aje dua tige depe aje dari situ [Memerati aje.] perati aje. [Ha! Ha! Ha!] Ha! Ha! Ha! Tegelinjang-gelinjang, menggeliat-geliat. Tah macam mana lepas. Dah digigit-gigit, dicakor-cakor dengan kukunya, lepas. Kalo tidak mampus. Habis. Wah! Muh! Besungutlah remo ni. "Pukimaknya! Nantilah," katanya. "Kali kena yang ketiga ni," kata. "Aku jumpa memang tak ada maaf lagi," katanya. [Ha! Ha! Ha!] "Aku kunyah betul-betul, jilat taiknya."

Lebih kurang seminggu dua minggu macam tu jugak, jumpa lagi. Hah! Jumpa yang ketiga tu, jumpa yang ketiga tu hah! Dah kancil

¹⁰ Intervation made by a lady-vendor as the proceeding took place at her food-stall.

tak boleh buat apa-apa lagi. "Ini," kata. "Kali ni tak ada maaf. Ko apa pun aku, aku tak boleh percaya lagi. Aku dah kena dua kali, ko kenakan aku." "Besok tak ada apa-apalah?" "Beginilah. Sekarang," katanya. "Aku ni kecil no berapa no," katanya. "Kalo ko kunyah aku," katanya. "Celah gigi engko pun buat gatal gigi ko aje," kata, kata kancil. "Tak ada paedah, tak ada mengenyangkan makan. Ko badan beso. Aku kecil. Kalo ko kunyah aku celah gigi je," katanya. "Buat apa? Buat gatal gusi ko aje." Bepike remo. "Ye tak ye. Habis macam mana?" "Hah! Ko bukak mulut. Nganga mulut." "Habis?" "Aku masuk. Seminggu (tak dap) engko, engko tido aje. Tak (bol), engko relek aje tak payah carik makan. Dua tiga hari tak payah ko carik makanlah. Ko kenyang kerana aku dah aku dalam tu," katanya. "Dalam perut ko." Masuklah!

Masuk, bejalanlah remo tadi. Apa kerejanya? Tiba jubo kawan tu koreknya jubo tu keluornya kepalanya. Hentak dek remo tu. Keluor tu begitu gak. Bila jalan kang, keluor dikoreknya jubo kawan tu. Dia hidup. Koreknya jubo kawan tu. Dihentak dek remo tu. Lelama sampe ke sawah orang tengah buat ladang, sawah. "Oh! Tuan-tuan sekelian," katanya. "Hah! Ini datuk panglima," katanya. "Nak mengaruk ni," katanya, dia becakap. Mengaruk! Dia kata. "Ini kang kalo tuan-tuan tak larik," kata. "Balik ke rumah masing-masing," katanya. "Disapunya dek rimo ni anu ni panglima ni. Dia tengah ni, dia lapo ni," katanya. Kancil becakap daripada jubo. Dihentak lagi terentak tunggul. Terentak tunggul, jalandah. Dia pun keluor aje. Habis. Senang aje. Mampus remo asyik mengentak-ngentak, ngentak aje dia keluor. Keluor masuk, keluor masuk jubo kawan tu. [Ha! Ha! Ha!]

50.

T46. Khadam dengan Tuan Puteri

Pada suatu hari seorang raja ada peteri sorang. Lawa! Peteri raja lawa. Jadi pada satu hari dia ni dia mengadap ayah dia. "Ayahanda! Ayahanda!" katanya. "Anak anakanda nak no nak bekelah ke laut." "Boleh!" kata dek ayah. Anak itulah disayang pempuan sorang. Lelaki tak ada apa tak ada itulah. Lawa pulak. Jadi ikut cakap anak. Jadi raja ni tadi menong, ayahnya menong. "Siapa pulak nak teman pegi tu ke laut hah?" Ini

ke laut ni. Siapa nak diharap dek raja ni? Bepike gak raja tu dua kali. Lama, "Oh! Baiklah panggil khadam." Khadam je lah, khadam raja, orang suruhan. "Khadam! Khadam!" Bagi tahu orang-orang dialah, "Panggil khadam." Datang khadam mengadap. "Ya tuanku! Apa tuanku?" "Besok," katanya. "Ko temankan anak aku pegi ke laut. Hah!" "Yelah tuanku." "Besok siap alat-alat semua ke laut. Siapkan itu ini." Hah! Siaplah. Anak rajalah berangkat. Baju, bahtera, sampan. Pegilah si khadam tadi mengawankan. "Tapi janji. Jikalau apa terjadi daripada anak, kau akan. [Pancung!] Pancung saja." Panglima-panglima dia tak nak suruh. Orang lain tak nak. Cemburulah dia. Anak kawan ni lawa. Khadam aje yang boleh, khadam buat orang suruhan. "Pegilah." katanya.

Belayo, belayo, belayo orang dedulu asal tengok bendera raja aje bekibo di tengah laut tu orang rajalah bukan? Orang lelain tak berani. Kena nelayan lain tak berani rapat sampan tu. Hah! Seganlah. Heh! Ni anak raja. Heh! Raja ni ke laut ni. Pegilah khadam ni bedua dengan tuan peteri ni. Sampe ke laut labuh. Wah! Karutlah sampe petang. Kapal nak anu matahari. Khadam tadi pancing punya pancing, punya pancing tak ada apa ikan lain, dapat ikan sembilang sekor. Tuan peteri di sampan di ujung aluan sampan tu. Belunjur belanjo. Makin bekas baju kasa, pake orang Arab punya tu, anu kasa jarang, putih melepak. Hah! Sekali-sekali khadam matanya mereling. Oh! Dalam begitu dia dah gian. Hah! Naik banang khadam tadi. Dah naik banang dia sampe nak bedayung pun tak boleh. Hari dah nak petang. Pasal tuan peteri! "Apa lagi khadam? Baliklah kita. Orang ke laut semua dah balik, nampaknya dah. Kita ni terapung-rapung di laut." Anu, nama apa dalih dia khadam? Tak boleh bangkit dah. Tak nak bangkitlah benda tu nampaklah bukan? Tuan peteri tak paham gak lagi.

Lama tah macam mana takdir dapat ikan sembilang sekor ikan sembilang, si khadam tadi. Hah! Itu tektik akal dia dia bijak, dia tu tadi nak mengenakan tuan peteri ni ko tak apa hal. Uдах cekaknya. Sembilang dah bantai tuk dia, benda alah kena sengat sembilang. Temberangnyalah. "Adoh! Adoh!" "Mengapa?" kata khadam. Eh! Tuan peteri. "Dah! Patik kena sengat sembilang." "Mana?" Tunjukkannya itu, tunjuk situ. Ah! Teperanjatlah. "Apa benda nak diubatkan ni?" "Hah! Alah!" katanya. "Mati kita di laut lah kena kubor tak dapat nak baliklah." Makin dah

menyimpang ke tepi, berapa jauh tu? Orang semua dah (lingkup) balik, orang ke laut. Mau tak mau dia ni. Wah! Borak. Dah naik berahilah. Kuat nak naik berahi ni. Gian anu tuan peteri, nak mintak segan. Apa hal? Ini bedua-duaan di laut. Ko bayangkan lah! Iblis ni datanglah menganu! Ah! Itu tektik, kata dia sembilang, kata, kata dapat kena sengat sembilang, benda dia. Udah kelang kabut tuan peteri ni.

Dia kata, kata si khadam, "Kita bekubo lautlah tuanku, anu tuan tuan peteri. Habis apa hal patik tak boleh bedayung?" Apa nak bedayung? Ah! Angin nak layo angin tak de. Kawan ni mengerang, "Adoh! Adoh! Sakit!" Dah kelang kabut. "Habis apa ubatnya?" kata peteri. "Tuan peteri ajelah." "Apa nak ku ubatkan?" kata tuan peteri. "Manalah aku tahu? Apa nak ku taruk? Apa ubat aku tak tahu?" Bekekilat benda tuduh. "Tuan peterilah jugak," katanya. "Kalo tak ada tuan peteri mengubatkan," kata dia. "Kita tak balik." Jadi menong punya menong, tuan peteri tadi apa daya tak kan tak anu kang tak bagi, tak diubatkan tak boleh jadi. Tak baliklah ke ke istana. Kan hari dah dekat (se nak nak) hari dah petang. Orang sekor umat pun tak ade lagi. Itu aje. Baginya. Tumbunya le. Tumbu! Muntah aje, mampuslah benda tu kan? Ah! Dah laju dayung. Ha! Ha! Ha! Janji! janji, janji dulu. Jangan pecah bior pecah (di mulut pecah) di perut jangan pecah di mulut. Baliklah. Baliklah.

Rupanya dah seminggu tuan peteri ni dah kering benda alah, benda alah tu dah kering. Udah datang miang. Habis mana nak bagi ni, nak carik? Khadam dia takut-takutan jugak. Takut dia kang. Hah! Tak sampe seminggu benda tu dah kering. (Mem, mem) benda menunggu masa, udahlah dia menggerenyam, dia hendakkan benda alah, macam endak benda barang. Tapi siapa nak di anukan? Jadi udah dia buat menong, tuan peteri memenong dalam dalam dia punya anulah, bilik dia. Disuruh dek mak bapaknya, bagi asuhan, asuhan dia tadi angkat naik, angkat air dah tak nak makan. Dah menong aje macam pucung. Hah! Sudahlah reso mak bapaknya tadi. Mungkin anak itulah sorang, tak de lagi tak de lebih lagi. Anak yang disayang. "Mengapa anakanda tak makan?" Menggeleng. Bawakkan hidangan biasa dia, ditepisnya. Dia udah dia buat, dia buat macam sewel. Dia terek, tuan peteri. Mau panggil raja, udah raja tadi dah kelang kabut apa hal? "Ini anak aku," katanya. "Sorang dah gila," kata dia. Dekat mak bapaknya pun

dibengiskannya. Dilempo makan makanan. Habis diharuknya semua dalam tu. Yang kat yang apa dia punya apa nama, inang dia pun tadi tak boleh menyikat rambut. Apa tak nak, mandi pun tak peduli. Makan tak nak apa tak nak. Udah seminggu. Udahlah lempe bila bejalan. Mau tak mau raja ni tadi bagi tahu bendahara, orang dialah orang beso. Dia kata, "Macam mana?" "Macam ni. Buatlah berita." "Hah! Dia tulis. Buatlah penyataan tu. Sibarkan kepada rakyat ku dalam negeri ni." Dia kata, siapa-siapa yang boleh membaiki anak dia sampe baik macam asal kata dek raja, buat surat ni. "Aku," katanya. "Aku buatkanlah dia menantu, menantu anu. Walau sehina-hinanya orang, manusia dalam no dunia ni [Terima!] pun aku terima. Harta aku bagi separuh," kata raja. "Tapi aku nak anak aku baik." Anak, itu yang disayangnya pulak. Hah! Mau tak mau sebarlah. Sebar, sebar nan begitu, makin kuat. Makin bomoh ni datang hanto, bomoh ni hanto, pawang ni berumo lagi kuat. Habis diruntunnya dalam, terai-terai semua tu. Mengaruk betullah macam orang gila. Lama dah menong gak raja ni tadi, tak gak jalan.

Bomoh seluruh negeri tu tadi, negeri dia tuduh puaslah. Pawang itu, pawang ini tak mau. Mikin menyenyang lagi. Makin lebih daripada yang sesari. Raja ni dah le bengang. Ye tak ye sebarikan pulak luor negeri. Dapat lima buah negeri, lima ke tujuh begitulah. Dapatlah pawang-pawang, falak-falak, bomoh-bomoh semua. Janji macam itu jugak. Pejanjian dah sebarikan. Jika (ta kalo) boleh dia membaiki anak dia ni sampe macam poleh macam biasa. Ah! Itulah bakal menantu dia. Ah! Anak raja-raja tadi mendengo, anak raja la yang jantan-jantan tu, apa? Ye! Yelah! Wah! Yang bawakkan ini bawak ini. Lima lima nam orang tadi baru datang sembah baru ni begini reni. Sakit teruk lagi. Tak jalan jugak. Tak jalan! Mau tak mau apa nak dikata. /Makan nasik. Makan! Makan!/¹¹

Ye tak ye, mau tak mau, khadam tadi tau khadam dah riso tu dia tau [Menunggu aje!] Dia tau! Haa! Ha! Ha! Ha! [Ha! Ha! Ha!] Dia taulah, patne dia bukan? Jadi, jadi dah susah hati gak ni, takut ni. Lama-lama timbullah malam Jumaat. Lepas tu didedengonya bunyi (be) menyebarkan tadi itulah, menantu dia, serendah-rendahnya, bangsa apa pun dia kata, itulah

¹¹ A customer sitting at the next table invited us to eat.

menantu dia. Bakal menantu dia. Tak kiralah, asal dia boleh mengubatkan. Itulah jadi menantu dia, sampe baik. Aaah! (Raj), si khadam mendengo itulah sedap hati dia. Dia pun mulalah, malam Jumaat tu, pasal malam ni hari malam, malam Jumaat besok dia mengadap sultan. /Datuk! Minum! Hah! Sila! Sila! Ha! Ha! Ha! Habis haa! Dia pun mengadap. "Ya tuanku! Patik," katanya. "Boleh mengubatkan." "Selama hari," kata raja "Apa pasal ko tak cakap dengan aku." "Patik baru malam tadi dapat ilham. Ayah patik, pacal patik," katanya. "Dapat mimpi." /Makan! Makan! Makan nasik. Ah! Makan-makan./¹² Dapat mimpi. /Tinggal 48./ "Dia bagi sepotong ayat. Orang gila taruk ayat tu direndam dengan air bagi secawan. Penawarlah! Bagi minum. Insyallah." Wah! (Jum) punya marahlah, dia kata, "Selama hari ni kenapa ko tak beritahu aku?" Bila dengo cam tu tadi dah ada peluang ada. Serendah-rendah orang kata dia boleh jadi anu menantu dia. "Oh! Tu baiklah." "Mengapa ini baru becakap?" "Malam tadi patik dapat tuanku. Dapat ayah patik," katanya. Dia kata, "Ko kalo nak mengubatkan anak orang yang orang gila. Ah! Ini aku bagi sepotong ayat." Dalam mimpi, dia mimpilah makna khadam ni. Sedaplah hati khadam. "Baiklah! Ko ubatkan sampe baik." "Tapi masa patik masuk dalam bilik tu, ayah, tuanku pegi pun tak de." Makna gak tuan peteri tak ade saya sorang aje. Raja pun (bak) apa? [Padi rebah tu ke apa? Padi rebah (ap pat) tekukur padi rebahlah.]

Segak. Yang lelain dalam negeri dah tak boleh ubat makin kuat lagi. Hah! Dekat minggu dah. Tak makan tak minum tak riso dia? Ye tak ye dia masuk le. Hee! Harap la! Harap! Harap dah sejam dalam tu. Tapi janji tuanku pun tak boleh masuk. Mak dia pun tak boleh, ayah dia pun tak boleh. Sapah pun tak boleh. Haaa! Dekat sejam dia menunggu. Diulinya betullah. Orang dah nagih tu. Haa! Janji. "Masa ayah ko masuk kang, bonda ko masuk, jangan ko celek no begitu. Haa!" Haa! Bangunlah diambiknya ubat, dah lemah sikit. Buat anu-anulah sikit. Janganlah terus no nampak no bukan? Tektik dia. Khadam ni keluor. Wah! Lemaklah dia. Haa! "Sudah tuanku. Silalah masuk." Masuklah orang ni laki bini, maknya, mak dengan bapaknya. Masuk-

masuk aje, "Anakanda! Anakanda! Anakanda!" Kejut-kejutnya. "Eeeeh! Anakanda anu." Wah! Dah sedap hati raja. Hah! Khadam dah pegang ni. Ha! Ha! Ha! Dah pegang pejanjian ni. Macam mana yang sebar ni, sehina-hinanya orang atas donia ni, itu bakal menantu dia. Kalo dia boleh baikkkan anak dia. Itulah dia. Jadi ikut, khadam pegang itulah tadi ni. Ah! Habis tu belahlah. Haa! Kawinlah. Wah! Besar-besaranlah. Ikut janji tulah. Udahlah panglima-panglima, anak-anak bendahara-bendahara ni ada kanan-kanan kan? Khadam pulak jadi menantu. Yang paling hina sekali tu, tukang angkat air, tukang khadamlah tahu la. Boleh dapatkan peteri tu. Anak dia begitu segak-segak orang yang tenama boleh tak dapat. Udah (sa) [Hartawan.] orang hartawan di atas sakit ati pulak dengan menantu raja ni tadi. Lama apa akal tau orang-orang anu tadi?

Raja-raja, menantu-menantu semua gunting tentu datang istana kan? Panggil tukang gunting. Rupanya panglima raja tadi anu anak-anak bendahara-bendahara ni tadi dah pakat yang anu dengan tu, yang (be) kasi pada tukang gunting 500 dinar. "Bila ko cuci muka anak raja, menantu raja ni. Haa!" Keling ni ikutlah cakap, dia kena upah keling gunting tu. Bila orang raja mestilah datang istana mengguntingkan, pegi ke kedai macam ni. Habis begitu, hah! Guntinglah. /Telepon dah./ Belakang lagi digaul, gaul, gaul, gaul tu. Dia ni pulak pembawak dia ada pulak, si khadam ni. Apa dia? "Ehemmm! Aku tau." Itu modal dia, "Ehemmm! Aku tau."

Jadi keling tu tadi tereraut gak gak nak ni la, tiba sini nak ginilah.¹⁴ Bila nak. Errr! "Ehemmm! Aku tau." Telepas pisau pada, menggelatuk. Menggeletor orang ni. Perasan keling ni (si) si menantu raja ni tau, si khadam tau. Hai! Menyembah-nyembah menggeletor. Ah! Menantu raja dia nak di anukan. "Apa pasal tu?" Khadam teperanjat apasal. "Tak da ya," katanya. "Tu! Menteri anak! Upah saya 500 dinar aya..." Hah! Panggil tepuk aje panggillah pengawal. Tangkap, tangkap anak raja tu hukum pancung gak. Pancung anak bendahara. Hah! Habis dah lah. Orang jaki, ada ke boleh dia. Yang taitel, jambu-jambu boleh tak dapat. Boleh khadam pulak je tah apa rupa boleh dapat. Tapi orang ni punya tektik inilah cara tadi dia buat. Hah! Ilmu tu. Ilmu mengena. Menawar orang gila. Hah!

¹² The narrator, Syed Yusof halt his narration to greet a former Selangor assembly member who sat a few table away.

¹³ The lady-vendor invited us for lunch.

¹⁴ During shaving, the barber is ordered to cut the khadam's throat.

Baik betul la. Dah diubatnya. Hah! Dan dan itu baik. Sego! Apalah dah jakilah orang yang anu tadi. Hah! Itulah ceritanya.

51.

T47. Tukang Berus

Jadi ini satu cerita, cerita namanya Tukang Berus. Jaman dedulu kala adalah sebuah raja dan ada satu anak permaisurinya. Jadi pada satu hari tuan peteri tu pegilah bejalan-jalan di tengah-tengah laman tu dekat taman bunga. Jadi dalam pada bejalan-jalan, dia duduklah atas rumput. Bila dah atas rumput, sudahlah miang. Habis miang-miang, dia ingat nak pegi ke bilik air tu nak dibasuh je lah.

Habis masuk dalam bilik air tu ditengoknya satu orang laki-laki tengah bekeja membasuh-basuh bilik air tu, membersihkanlah. Jadi katanya, "Apa ko buat di sini?" Kata dek apa ni lelaki tu, "Aku, keja aku tukang berus. Apa jugak," katanya, "Koto-koto semua aku berus. Kalau mana yang ada gatal-gatal pun siapa," katanya, "Boleh aku berus." Jadi kata tuan peteri ni, "Aku duduk atas rumput tadi," katanya, "Dah gatal," katanya, "Punggong aku ni, kau boleh beruskan," katanya. "Aaaa! Bolehlah." kata dek tukang basuh ni tadi. Jadi bila masuk dalam bilik air, "(Aaaa), ko menonggeng. Bior aku berus." Jadi disuruhnya tuan peteri tu menonggeng. Jadi bukan diberusnya, dikhaluwatnya, dirogolnyalah. Jadi bila dah kena rogol tu anak, (aaa) tuan peteri ni tak perenah merasalah kenikmatan dunia ni ye. Terasanya sedap. "(Aaa), betul lah," katanya, "Pandelah awak tukang berus," katanya. "Dah hilang dia punya gatal dan sedap pulak rasanya."

52.

T48. Khadam dan Tuan Puteri

(Aaa), jadi ni tesebutlah kesahnya, dalam satu negeri jugaklah, seorang raja tu memang retinya zalimlah. Dia mengawal anak-anak dara tuan-tuan peterinya tu tak dibaginya keluar pegi ke mana-mana. Tak dapat nak bejalan ke, nak

bejumpa dengan lelaki apa semua dia tak tahulah hal lelaki, hal dunia ni tadi.

Jadi satu hari tuan peteri tu, becakaplah dengan ayahde bondanya. Dia kata dia nak pegi ke laut, main-main ke laut (be). Itu jam dia kata pegi bekaranglah, mengutip siput, ketam ke, lokan pegi bekarang tepi laut. (Aaa), jadi kalau kata sultan ni, "Bolehlah." (Aaa), dipanggilnyalah khadam dengan dayang-dayang tu semua. "(Aaa), engko pegilah," katanya, "Jaga tuan peteri ni nak pegi mandi ke laut." (Aaa) jadi khadam ini satu orang je lelaki, yang lain tu dayang-dayang je lah. Jadi khadam ni, jahat jugaklah orangnya. Jadi sebelum tuan peteri tu sampe ke tepi laut dia pun itu jam niat jahat jugaklah retinya. Jadi dia sampe tepi laut tu dia pun menonggenglah. Dihalakannya jubonya tu menghala ke laut. Bukaknya kain semua. Datang tuan peteri tu bertanya, "Ai ko apa ko buat?" katanya, "Menonggeng di tepi laut ni?" katanya. Kata dek khadam tadi, "Amboi!" kata, "Tuanku tak tahu. Saya menonggeng ni kalau ditiup dek angin," katanya. "Bukan main sedaplah rasanya, nikmatlah rasanya dalam dunia ni," katanya. "(Aaa), jadi kalau begitu," kata tuan puteri tu, "Betul ke?" "Betullah! Tak percaya cuba tuan peteri," katanya, "Cuba pulak."

Jadi tuan peteri ni pun bodoh-bodoh. Dia pun menonggenglah menghala ke laut. Jadi angin betiup. "Ah! Tak ada apa rasa? Tak ada sedap!" katanya, "Ko jangan membuat pembohong. Ko merasa nikmat apa rasanya ditiup dek angin ni?" "Ah! Tak ada? Nanti tuanku! Bior patik siasat," katanya. "Apa sebabnya tengku tak ada nikmat rasanya?" katanya. Habis dia pegi tengoknya. "Aaah! Patutlah. Tuanku tuan puteri," katanya, "Patik punya lobang satu aje. Tuan puteri ada dua lobang." (Aaa), jadi kata, "Nanti bior patik sumbat kang satu lobang ni. Tinggal satu lobang tu karang barulah," katanya, "Terasa nikmatnya." Jadi, "Yelah," kata tuan peteri ni tadi. Jadi dia menonggeng. Menonggeng dirogollah dek apa ni deek khadam ni tadi. (Aaa), jadi dah, barulah dia terasa nikmatnya. Pada hal bukannya nikmat kena angin tu, nikmat kerana kelazatan antara lelaki dengan perempuan.

T49. Pak Pandir - Belayo

Lagi satu cerita Pak Pande ni. Mak Andih ni dahlah marahkan Pak Pande. Dia tak ada kerje. Dia asik duduk rumah. Nak makan tido, makan tido aje. Kalau begitu, bior dimarah-marrah dek Mak Andih ni, dia tepike hatinya. "Kalau macam ni," katanya. "Baiklah aku buat satu helahlah," katanya. Katanya dengan cakap Mak Andih, "Kau gaduhkan aku tak bekeja. Baiklah! Aku ni nak pegi belayo. Nak seminggu. Nak keja. Nak carik duit." "(Aaa), jadi kau siapkan aku bekal-bekal, kuih-kuih ke, nasi apa semua selama seminggu." "(Aaa), jadi bior aku pegi belayo."

Jadi Mak Andih ni, siapkanlah nasi, lauk semua, ketupat, apa yang ada kuih dalam seminggu punya makanannya. Jadi dah siap bungkus apa semua, Mak Andih pun pegi turun ke bawah. Turun ke bawah nak pegi menengok-nengok kebunyalah. Jadi dia ni naik, tak de anu, tak de pegi belayo. Orang jaman dulu, ada rumah pakai para di atas tu, di atas rumah tu, ada satu rantai lagi, ada para lagi di atas tu. Jadi dia tak de pegi belayo, dia naik atas para tu.

Jadi dalam pada seminggu ni dia duduk atas para tu makan aje. Jadi makan-makan, berak pun tak de, kencing pun tak de. Jadi nak teberak diambiknya sumbat gabus. (Aaa), disumbatnya buretnya tadi. Jadi dia duduk di atas tu. Jadi bila dah sampai seminggu, Mak Andih ni berkata, "Ah! Hari ni," katanya. "Dah sampai seminggu. Aah! Pak Pande ni nak balik dari belayo ni," katanya. "Baiklah aku bekemas-kemas," katanya. Jadi disapunya lantai ke, sawang-sawang apa semua dekat para tu bawah para. Tengokkannya, "Ada gabus pulak," katanya. "Ini apa pulak gabus ni pada para ni?" katanya. Jadi dia nak membersihkan tu dicabut, cabut gabus. (Aaa), jadi Pak Pande pun teberaklah. Jadi kenalah muka Mak Andih. (Aaa), itu satu cerita Pak Pande jugak.

T50. Pak Pandir - Burung Gekgek

(Aaa), ini pun sambungan cerita Pak Pande gak ni. Jadi satu hari Pak Pande, hari dah lepas hujan. Jadi dia temenong duduk di rumah. Mak Andih tak ada. "Jadi apa hal aku ni?" katanya. "Nak ke mana hujan-hujan ni?" Habis lepas tu dia teringat ada apa ni tong getah. Dia selalu, dia dulu keja menggetah burunglah. Jadi diambiknya tong getah. (Aaa), tu tempat getah burung ni tadi disapukannya seluruh badannya, muka-mukanya semuanya disapukannya.

Lepas itu dah penuh getah badan tu dia pegi mengharung bunga lalang. Itu jam bunga lalang bukan main banyak, memutih aje. Bila dah dilalunya pada bunga lalang tu, bunga lalang tu dah semua menutup badannya. Jadi dah tak nampak rupa orang lagi. Jadi nampak muka moncongnya aje.

Lepas itu dia bejalan, bejalan dah penuh badannya dia pegi tempat satu orang beladang. Orang beladang itu ada tiga beranak. Anak dia pempuan. (Aaa), jadi dia (eeh te) suami, lakinya, bininya dan anak pempuannya. Sampe dia dekat ladang orang tu tepi ladang dia duduklah tepi ladang orang tu. Dia bebunyilah. Dia bunyi, macam mana bunyinya? "Gek! Gek! Gek! Gek!; Gek! Gek! Gek! Gek!; Gek! Gek! Gek! Gek!" katanya. (Aaa), macam bunyi burung.

Lepas itu suaminya, laki orang tu pun datang. Bininya pun datang, anak pun datang. "Aaah! Ini apa pulak?" dia katanya. "Ada bunyi burung. Moh kita tengok," kata anaknya. Jadi tengok-tengok burung. Bulunya dah semua baru putih. Jadi dinampaknya semua orang datang, makin baiklah dia bebunyi ni tadi. "Gek! Gek! Gek! Gek!; Gek! Gek! Gek! Gek!; Gek! Gek! Gek! Gek!; Gek! Gek! Gek! Gek!" "(Aaa), Ini," kata dek bapak ni, "Ini burung Gekgek ni," katanya. Jadi kata anak betinanya tu, "Ye lah! Burung! Ambiklah pak," katanya. "Bior kita bawak balik bior kita bela." Jadi dibawaknya la balik. Dibawaknya balik bila sampe ke rumah tu dia bebunyi gak, "Gek! Gek! Gek! Gek!; Gek! Gek! Gek! Gek!; Gek! Gek! Gek! Gek!" katanya.

Lepas itu pagi besoknya tu bapaknya nak pegi ke ladang, maknya pegi ke ladang. Kata

mak bapaknya, "(Aaa, ko jaga anak. Eh! (Aaa), engko jaga burung ni bebaik. Kalo dia nak makan ke? Nak minum ke? Ko bagi makan kang," katanya. Jadi bapaknya pegilah ke ladang dengan emaknya. Tinggallah anaknya sorang. Jadi bila anaknya tu dah sampe situ, didengonya burung tu (be ah) bebunyi jugak, "Gek! Gek! Gek! Gek!; Gek! Gek! Gek! Gek!" "Ah! Ni nak makan la ni." Jadi diambikkannya nasik, ambikkannya air. "Gek! Gek! Gek! Gek!; Gek! Gek! Gek! Gek!" katanya, tak nak makan. "Ko makan la," katanya. Dia pun, "Gek! Gek! Gek! Gek!; Gek! Gek! Gek! Gek!" bebunyi aje. "Ah! Ini burung ni," katanya. "Tak mau makan nasik," katanya. "Tak nak minum air ni, nak makan pantat ni mengkali ni," katanya. "Eh! Gek! Gek! Gek! Gek!; Gek! Gek! Gek! Gek!" Makin kuat dia bebunyinya. Jadi kalau tu dibagi dek (beti) anak betina ni pantat. Wah! Dianunyalah, dimain. Barulah dia senyap.

Lepas itu besok, anaknya dah kena dah dia sereklah. Bila bapak nak pegi ke ladang (aaa) dia, kata dia, "Tak nak menunggu burung ni," katanya. Bior dia pegi ke ladang mengikut bapaknya suruh mak tunggu burung ni. (Aaa), jadi hari yang kedua tu maklah menjaga. Begitu jugak, burung tu bebunyilah, "Gek! Gek! Gek! Gek!; Gek! Gek! Gek! Gek!" katanya. "Ah! Ini burung ni nak makan ni mengkali?" katanya. Bawakkannya nasik, bawakkannya air. Burung ni tak mau jugak. Dia bebunyi gak, "Gek! Gek! Gek! Gek!; Gek! Gek! Gek! Gek!" "Ai! Tak mau makan ko ni? Apa nak ko makan ni? Mengkali nak makan pantat burung ni?" katanya. Ai! Makin kuat lagi bunyinya. "Gek! Gek! Gek! Gek!; Gek! Gek! Gek! Gek!" katanya. Kalau begitu katanya, "(Aaa), nah makanlah pantat aku ni." Jadi dapatlah dimainkannya lagi maknya tu.

Jadi hari yang ketiga, emaknya tu dah tahu dah serek tak nak menunggu. Anak pun dah serek tak nak menunggu. Katanya, "Aah! Hari ni bapaklah tunggu, hari yang ketiga," katanya. "Bior saya dengan emak pegi ke ladang." Jadi emak pegi ke ladang dengan anak ni tinggallah bapaknya sorang di rumah ni. Jadi begitulah burung tu bebunyi jugak, "Gek! Gek! Gek! Gek!; Gek! Gek! Gek! Gek!" katanya. Lepas itu dibawakkannyalah nasik, dibawakkannyalah air, dibawakkannya pisang. Burung tak mau makan. Dia bebunyi, "Gek! Gek! Gek! Gek!; Gek! Gek! Gek! Gek!" "Ah! burung ni tak mau makan nasik nak makan lubang jubo ni mengkali ni?" katanya. (Aaa), makin kuat bunyinya, "Gek! Gek! Gek!

Gek!; Gek! Gek! Gek! Gek!" katanya. Gek. Lelama ditonggengkannya jubo. (Aaa), dianulah dek burung ni tadi dek Pak Pande ni tadi. (Aaa), jadi dahlah didapatnya tiga. (Aaa), jadi bila dah sudah tu, terasalah bapak ni. "Ini bukannya burung ni. Ini manusia ni! Puki maknya!" katanya. Dikejanya. Jadi Si Pak Pande pun melonjat lari. Dalam pada belari tu dia bepantunlah :

"Ayam borek telaga batu,
Tambat mari pintu gua,
Lubang buret dapat satu,
Lubang pantat dapat dua,"

katanya. (Aaa), habislah ceritanya. Dia pun larilah dikejo dek anu tu.

55.

T51. Pak Pandir - Dara

(Aaa), ini cerita Pak Pande jugak. Jadi (sat) hari tu, Pak Pande pegi melawat orang mati. Jadi, orang mati tu betinalah. Betina tu memang betina anak dara. Jadi dah dia pegi melawat orang mati tu, dah betanam, habis dia nak balik. Balik, dekat tepi jalan tu, tejumpanyalah, satu anak dara. Anak dara pun betanyalah, "Datang mana Pak Pande?" katanya. "Datang melawat," katanya. "Ada orang mati tu," "Siapa?" katanya. "Anak dara," katanya. "Apa pasal dia? Sakit? Apa sakitnya dia mati?" "Sakit," katanya. "Daranya tak de tebuang lagi," katanya. "Daranya tesumbat," katanya. "Aah! Kalau begitu," katanya. "Saya takut. Dara saya ni pun belum buang lagi ni. Belum anu lagi ni. Tesumbat lagi," katanya. "Ye ke? Aah! Kau jaga baik-baik." "Kalau boleh," katanya. "Apa ni? Pak Pande tolong ubatkanlah saya ni. Buangkan saya punya dara ni," katanya. "Aah! Kalau nak buangkan dara ni, marilah," katanya. "Ni, dekat tepi pokok buluh ni," katanya. Jadi sampe situ dianukannyalah. "Aah, ni lah," katanya. "Kau telentanglah, bior aku buangkan daranya," katanya. Jadi dirogolnya jugaklah anak dara ni tadi. Jadi katanya, "Sekarang eloklah kau tak ada mati lagi. Dah hilanglah dara kau." Katanya, "Dah te buang."

T52. Siput dengan Helang

Ini satu cerita gak la. Satu cerita tauladan jugak la ni. Cerita siput mengelentong namanya dengan lang. Lang, lang siput jugak nama lang tu. Jadi satu hari lang tu betenggeklah pada satu dahan kayu. Ditengoknya siput ni bejalan merayap ajelah tak ada kuat bejalan. Jadi kata dia, "Apa macam?" kata lang. "Eh! Anu?" katanya. "Sang siput mari kita belawan belari. Siapa yang kuat?" katanya. "Siapa yang tak kuat?" (Aaa) kata siput, "Kalau nak," katanya. "Boleh jugaklah." (Aaa) jadi kalau begitu dia pun mulalah.

Siput ni mula bejalan. Lang ni pun terebanglah ka main laju. Dah terebang, terebang lebih kurang sebatu dia pun memanggillah, "Oi! Pak sang siput," katanya. Diingatkannya siput ni tadi kat belakang lagi. Rupanya siput yang depan menjawab, "Otttt!" katanya. "Ai! Depan pulak dia lagi." Aii! Dia pun terebang lagi kuat-kuat sampai dua tiga batu dipanggil lagi. "Hoi! Pak sang siput," katanya. Alehkan, "Otttt!" katanya menyahut pada depan siput yang lain pulak menyahut di depan. "Hai! Dah ke depan pulak dia lagi ini," kata dia lagi. "Wah! Ini macam kacolah ni." Dia terebang lagi sekuat-kuat hatinya. Dah sampai dua tiga batu dah terasa letih dia pun memanggil lagi, "Hoi! Pak Sang Siput." "Otttt!" kata siput yang depan pulak menjawab.

(Aaa) jadi kalau begitu dah telampoi penat dia pun berentilah pada dahan kayu tu balik. Kemudian dia becakaplah dengan siput, "Kalau macam ini," katanya. "Aku mengaku kalahlah." "(Aaa) baiklah kalau kau dah mengaku kalah," kata siput. "Aku bagi engko satu syarat," katanya. "Ya itu aku hukuman ko tiap-tiap kali air pasang engko bebunyi. (Aaa) dan tiap-tiap kali air nak surut pun ko bebunyi jugak." (Aaa) jadi maknanya air pasang tu siput ni daripada tanah tu bila air pasang dia nak naiklah ke atas pokok. Dia memang memanjatlah takut terendam. (Aaa) abis dah sampe air surut balik katanya, "Ko mesti bebunyi lagi." (Aaa) jadi bila air surut lang pun bebunyi. Jadi dari semenjak itu lang siput ni pun bebunyilah tiap-tiap kali air pasang dan tiap-tiap kali air surut bebunyilah dia membagitahu siput ni mengatakan air dah pasang ko boleh naik pokok dan air surut ko bolehlah turun balik. (Aaa) dan

itulah (ca) caranya orangnya yang takabur tu mengatakan dia kuat (ta) tapi dia tetipu jugak dengan siput yang bejalan lemah tadi. (Aaa) dah.

T53. Sang Kancil dengan Gajah

Sang kancil dengan gajah. Jadi dia bejumpalah di tepi satu sungai. Kata dia, "Sekarang," katanya. "Engko!" Eh! Gajah ni memang kuatlah menyedut air. Jadi jadi arnab ni tak ade kuatlah menyedut air sungai. Jadi kata dia, "Mari kita belawan," katanya. "Menyedut air sungai ni," katanya. "Siapa yang boleh mengeringkan (aaa) dia bolehlah dikatakan menang," katanya. Jadi, "Baiklah!" kata sang kancil. Sang kancil ni pandai jugaklah akalunya. (Aaa) dia kata, "Kalau begitu kang kang air dah nak mula nak pasang jadi bila nak mula nak pasang engko sedut dulu." Jadi bila gajah ni mula menyedut air naik pasang. Makin lama makin banyak. Makin lama makin banyak. Makin lama makin banyak. Jadi tak tesedutnya air tu sampai kering. Jadi kalau begitu katanya air dah tenang nak surut balik kata dek pelandok, "(Aaa) bior aku pulak menyedutnya pulak," katanya. Jadi dia menyedut air surut. Jadi air tu makin lama airnya makin kurang. Kurang, kurang, kurang, kurang sampelah air tu kering. (Aaa) jadi kata gajah, "(Aaa) mengaku kalah aku engko dengan engko." Itulah bijaknya sang kancil ni tadi. Dia menyedut pada air surut dan apa ni gajah menyedut pada air pasang. Jadi air surut tu nampaknya habis keringlah sampe sungai tu kering. (Aaa) jadi kata dia kuatlah dia menyedut. (Aaa) itulah satu cerita.

T54. Sang Kancil dengan Buaya I

Jadi satu hari tu sang kancil ni merayau-rayau di tepi-tepi sungai. Habis dia mencari makanlah. Kemudian lepas itu buaya ni mengendap, mengendap ditangkapnyalah kaki sang kancil ni tadi. Jadi bila ditangkapnya kaki sang kancil nak ditelannyalah bawak ke tengah. Jadi kata kancil, "Nanti! Itu bukannya kaki aku," katanya. Jadi diambiknya kayu digoncang-

goncangnya belah kanannya tu dalam air tu. "(Aaa) nilah kaki aku," katanya. "(Aaa) inilah ko tangkap. Ini ko tangkap bukannya kaki itu kayu," katanya. (Aaa) lelama buaya tu pun percaya dilepaskannyalah kaki kancil ni tadi ditangkapnya ranting tu. (Aaa) jadi kancil ni pun naiklah melompat ke darat. Lepaslah dia dari tangkapan buaya tadi. (Aaa) itulah ceritanya.

59.

T55. Sang Kancil dengan Buaya II

(Aaa) jadi satu hari sang kancil ni tadi duduklah di tepi sungai ni tadi. Dipandanginya sebelah sana banyaklah buah masak. Buah mata pelanduk apa namanya tu masak-masak seberang sana. "Jadi macam manalah?" dikatanya. "Nak seberang. Sungai ni luas. Arusnya deras." (Aaa) lepas itu dia pun tepikirlah dalam hatinya. Dia pun diserunyalah, "Hai sang rangkak! Timbullah kamu semua," katanya. "(Aaa) Raja Sulaiman suruh mengira kamu sekalian," katanya. (Aaa) Raja Sulaiman itu jam maklumlah raja-raja binatang semua. Dia pandai becakap. Binatang-binatang pun mengikutlah perintah Raja Sulaiman.

(Aaa) jadi buaya ni bila mendengarkan seru pada sang kancil ni mengatakan Raja Sulaiman punya titah dia pun semua panggillah yang kecil, yang beso, yang rame semua naiklah menganu, timbul atas sungai tu tadi dari seberang sini sampelah seberang sana. Jadi pelanduk ni diambiknyalah satu tempurung. (Aaa) lepas tu dia meloncatlah pada tiap-tiap eko buaya tu tadi. Jadi dikiranyalah. Satu, dua, tiga lekok; satu, dua, tiga lekok; satu, dua, tiga lekok; satu, dua, tiga lekok; satu, dua, tiga lekok sampelah ke seberang sana. Dia pun meloncatlah naik ke tebing tu. (Aaa) jadi bila meloncat naik ke tebing tu, (aaa) jadi dia pun berkata, "Hai!" kata sang buaya. "Engkau semua sudah kena tipu!" katanya. "Aku nak menyeberang sungai ni kerana aku nak makan buah sini," katanya. (Aaa) itulah dia ceritanya.

60.

T56. Sang Kancil, Harimau dengan Beruang

Ah! Jadi ini cerita sang kancil, harimau dan beruang. Jadi sang kancil ni bila siang dia duduklah dalam lobang. Dia apa ni tido. Bila tido tu dinampaknya remo ni lalu dengan beruang. Kalo begitu dia kata dia takut dia kena tangkap, dia pun mengaumlah dalam gua tu, dalam ala lobang anu gua tadi. "Ngaum! Ngaum!" katanya. "Ai! Ini apa nama ni?" kata dek beruang dengan remo. Dah dia takut mendengokan suara. Kancil ni dalam lobang ni. Memang suaranya boleh jadi kuat kena gegaung dalam pada lobang gaung tu. Jadi dia kata, "Ah! Marilah kita tengok," katanya. Jadi kata dek beruang, "Aku takut nak pegi sorang. Engkolah pegi." Jadi kata remo pun, "Aku pun takut gak nak pegi," katanya. "Ah! Kalo begitu," katanya. "Dua-dua takut, kita tambat apa ni eko kita." Itu jam beruang ceritanya ekonya sama panjang dengan remo ni tadi. Jadi ditambatnya eko tu. "Bedua-dualah kita bejalan pegi," katanya.

Jadi bila masa bejalan, bejalan dah sampe dekat pintu gua tu, jadi kancil ni tengok. "Wah! Ini dah dekat remo dengan anu dengan beruang ni," katanya. "Hai!" katanya. "Hang sang rimo!" katanya. "Bapak ko dulu berutang dengan aku," katanya. "Beruang putih. Ini ko bayo dengan beruang hitam," katanya. "Ah! Beruang hitam, beruang hitamlah. Bawak ke mari," katanya. Jadi bila didengor dek beruang dengan remo ni, dia pun dah takut. Tak dia pun teperanjat. Bila dia pun larik kedua-dua, bila tarik punya betarik jadi putuslah eko beruang ni tadi. Jadi dah tinggal sekerat eko beruang tak adalah bereko sampe sekarang. Dan remo tu panjanglah ekonya. Ah! Itulah ceritanya beruang dengan sang kancil (aaaa) dengan apa ni? Remau.

61.

T57. Sang Kancil - Tali Pinggang

Ini ada satu cerita jugak, sang kancil dengan haremo. Jadi satu hari tu sang kancil pun duduklah di bawah satu pokok. Jadi di atas

pokok tu ada ula sawa belengko tengah tido. Jadi bila dia tidak! Dia apa ni? Sang haremo ni nak makan sang kancil. Dia dah besumpah masa bila ke dulu. Dia kata, "Engko kalo ku dapat," katanya. "Ku makan dengan taik-taik engko," katanya. Jadi bila dia dah duduk situ dinampaknya remo lalu. Jadi bila remo lalu, "Hai! Ini pun dia," katanya. "Sang kancil!" katanya. "Ini kali," katanya. "Matilah ko ku makan," katanya. Jadi kata sang kancil, "Ai! Jangan!" katanya. "Jangan ko makan aku," katanya. "Aku ni menurut perintah Raja Sulaiman ni," katanya. "Apa perintah Raja Sulaiman?" "Aku menjagakan tali pinggang Raja Sulaiman. Ko tengok di atas tu ada tali pinggang Raja Sulaiman tu," katanya. "Oh! Jadi," kata haremo. "Biorlah aku pake," katanya. "Cuba aku nak merasa bior tali pinggang Raja Sulaiman tu," katanya. "Eh! Jangan! Tak boleh. Marah Raja Sulaiman," katanya. "Ah! Aku nak jugak merasa pakai," katanya. "Ah! Yelah," kata dek kancil. "Kalo ko endak," katanya. "Tapi diam-diamlah jangan cakap dengan Raja Sulaiman." "Ah! Jadi kalo begitu," katanya. "Baiklah!" Dia pun digoyangannya pokok, diusiknya apa ni ulo tu. Ulo tu pun turunlah. Turun diambiklah dek remo ni. Diikatnya pada pinggangnya. Apa lagi, ulo sawa ni pun membelitlah remo tu. Dibelitnya remo tu langsunglah rimo tu ditelan dek ulo tu tadi. Hah! Jadi itulah apa ni? Sang Kancil ni mengelakkan daripada dia nak dimakan dek remo.

62.

T58. Sang Kancil - Tebuan

Aaa! Ini cerita sang kancil jugak dengan sang remo dan jugak apa ni? Tebuan. Jadi satu hari tu, haremo ni dia dah memang dia daripada dulu lagi dia bedendam betulkan pelandok. Eh! Sang kancil ni. Pasa sang kancil ni selalu aje menipu dia. Jadi bila dah taserempak dengan sang kancil, kancil ni pun duduk di bawah sarang tembuan.

Jadi remo ni pun datang. "Hai! Ini pun dia." kata sang kancil. "Ini kali matilah ko ku makan," katanya. Kata sang kancil, "Eh! Jangan! Nanti dulul!" katanya. "Aku ada menurut perintah sultan, Raja Sulaiman ni," katanya. Kata raja (si), kata dek si haremo ni, "Apa perintah Raja Sulaiman pada engko?" katanya. "Ah! Ko

tengok. Aku mengawal gong Raja Sulaiman ni. Hah!" katanya. "Di atas ni." "Ah! Kalo begitu," katanya. "Apa macam bunyi gong ni?" katanya. "Bior ku pukul boleh tak?" katanya. "Ai! Jangan!" kata dek kancil. "Besok kang dimurka Raja Sulaiman." "Tak apalah," katanya. "Dia tak ada," katanya. "Kita bedua aje ni," katanya. (Aaa) lepas tu lama-lama dikeceknnya. Kata dek sang kancil ni, "Yelah. Kalo nak pukul, pukullah. Nanti bior aku pegi jauh sikit duduk sana kang. Bila aku jumpa, aku jumpa Raja Sulaiman," katanya. "Bila aku kata pukul kang, Raja Sulaiman akan boleh pukul. Ko pukullah," katanya.

Jadi dia pun pegilah jauh. Dah jauh lepas tu dia datang balik. "Ah!" katanya. "Dah! (sul), Raja Sulaiman dah membenokan suruh ko pukul," katanya. "Ah! Ko pukullah!" katanya. Jadi diambiknya kayu dipukulnya sarang tembuan tu. Bila dipukulnya sarang tembuan tu be sarang tu pun jatuh. Betabolah. "Apa ni? Tebuan tu." Disengatnyalah remo ni tadi. Jadi tejerit-jeritlah remo ni tadi kena sengat (te lah) tebuan. Ah! Itu aje.

63.

T59. Kulub Kecil Kulub Besar

Apa cerita sama Kulub Besa tadi? Kato dio, "Mano, cam ne cerito dio?" "Bang! Bang!" kata dio. "Ada pulak Kulub Kecil tu ya? Kok banyak lembu dio?" "Ah! Mana pulak ni? Yang sayo tau lembu dio seko. Ah! Jadi lembu sayo yang lapan tu." Dia ngabokan lembu dio bukan seko duo, sembilan eko ni. Hah! Kata dia. "(Aaa) tu hah tu Kulub (tu) Besa (tu) nak temberang dio," kata dio, kata kulub tadi. Kemedian pada tu, dio pun dah bengeh Kulub Besa tu pada Kulub Kecil tadi. Bila dia bengeh, "Baiklah kang! Baiklah!" kata dio. "Kalau sekiranya, nantilah Kulub Besa tadi!" kata dio. Jadi dalam pada (pada) tu tadi emak Kulub Kecil tu sodang sembayang, (aaa) dipukul dek Kulub Besa tadi. Pendek teruslah mati emak Kulub Kecil tadi. Bila dia. Eh! Lembu tadi! Bila mati terus dio menjajokan emak dio tadi. Jadi dio menjajokan. (Di), dimandinya dek Kulub Kecil dio mak dio, dipakainya baju, dipakainya kain.

Kemudian dipikulnyalah mak ni tadi dibawaklah duduk di kedai kopi. Kedai kopi Cinolah lebih kurang. Kemudian sampai di situ dia pun mintak tehlah. Kemudian kata Kulub Kecil, "Tokeh! Tokeh! Hah! Kasik teh dualah!" Jadi yang si omak ni tadi dia duduklah di kerusi tu pempelan pada hal emak dio dah mati. Kemudian tokeh ni pun mengantarkanlah teh kepada Kulub Kecil dan kepada omak dio. Haa! Kemudian, Haa! Kata tokeh tadi, "Mak! Mak! Minumlah teh." Jadi orang tua tu pun diam sajolah. Kemudian, "Mak! Mak!" kata tokeh tadi. "Minumlah!" Kemudian dio diam sajo. Kemudian dio lansong dio usek dek tokeh tadi. Bila diusek dek tokeh orang tua tadi langsung dio jatuh. Kemudian jatuh, (aaa) kata Kulub Kecil, "(Aaa) tokeh! Sekarang saya punya emak sudah mati. Apa macam? Saya tak mau sekarang. Mangkali lu taruk apa-apa ka tak tau." "(Aaa) tak da la bang!" "Tak da? Tadi saya punya emak betul lagi banyak (betik), baik! Sekarang sudah mati saya punya emak apa bikin?" "Tak da! Betul! Saya tak da taruk apa-apa!" "Tak da! Lu mesti taruk la!" "Tak pa lah bang! Kita selesai bawah sajalah." "Saya tak mau selesai bawahlah! Saya mesti sekarang mau repot," kata Kulub Kecil. "Saya sekarang mau repot jugak!" "Jangan ini macam tokeh. Haa abang! Kita selesailah." Kemudian selesai-selesai, kata dio, "Macam mana mau selesai." Haa, kata dio, "Kalau mau kasik wang satu cupak saya mau selesai. Ko tidak saya tak da mau." "Waa! Tak pa la bang," kata itu tokeh. "Hah! Saya boleh kasik la itu pinjam." Kemudian itu tokeh kasik. Carik wang dapek duit dibagilah kepada kulub, Kulub Kecil tadi. Kemudian Kulub Kecil tu pun bila dah dapek wang tadi dibawaklah omaknya ke rumah langsung ditanamnya.

Lepas pada tu dio pun besok paginya tu dio cakap dengan anak buah dio, Kulub Kecil tadi kata dio. "Jang! Jang!" kata dia. "Pegi ko pinjam cupak rumah Kulub Besa," kata dio. (Aaa) jadi budak ni pun belarikhlah, anak buah ni tadi. Kemudian belarik-larik apa nak engeh. "Ngehl!" kata dio. "Bang! Bang!" kata dio. "Apo?" "Sekarang pakcik saya suruh pinjam cupak," kata dio. "Apo nak gunonyo hah?" kata dio. "Saya pun tahulah!" kata dio. Kemudian anak buah Kulub Kecil tadi dibawaklah cupak ni balik. Kemudian cupak tadi dilekatnya getah-getah sikit, getah-getah burung. Kemudian daripada tu (aaa) kata dio, "Haa! Pegilah antarkan jang cupak ni rumah Kulub Besa." Jadi budak ni pun belarikhlah.

Jadi di cupak tadi ada harkat wang-wang sedikit. Pendek wang satu sen jaman-jaman dulu. Kemudian dalam pada tu tadi kata dio, "Apo guna dek pakcik ko duit tu jang?" Kata dio, "Dio menyuket duit." "Haa! Ya? Banyak betoi duit-duit ni," kata dio. "Baiklah!" kata dio. Jadi ditengoknya dio cupak tadi duit banyak lokek situ.

Jadi pada petang itu Kulub Besa pun sampelah rumah Kulub Kecil pulak betanyo. Kata dio, "Assalamualaikum!" "Haa! Waalaikumsalam! Hah naiklah! Hah! Sapa neh?" "Sayo!" "Haa naiklah!" kata dio. Kemudian dalam pada tu tadi dio pun naik. Bilo dio naik dio ceritalah. Kata dio, "Mana ko ambek duit Kulub? Banyak bonar ni! Sampe besukek tu?" "Hah! Tak do (do)," kata dio. Emak dio pagi ni jual kata dio. "Eh! Laku ko dijual, orang mati?" "Eh! Laku!" kata dio. Oh! Kalo begitu mau pulak dio memukul emak dio tu kata dia, kata Kulub Besa tadi. Hah! Kemudian, "Hah! Ye!" kata dio. Hah! Jadi dalam pada itu tadi Kulub Besa tadi pun baliklah ke rumah dio pulak.

Bila dio balik ke rumah dio tengok emak dio sodang semayang. Hah! Kira dio pun tak lengah lagi. Dio bagi kat emak sekali. Paaap! Langsung mati. [Hah! Haa!] Bila dio mati, dio bagilah. Kata dio bila dah mati emaknya tadi diupahlah orang dua tiga orang. Kata dio, "Tolong jual orang mati." Sekarang dio kasik upah pulak lagi. Jadi orang pun dua tiga orang. Kata dio, "Pegilah!" Kata dio, "Haa! Orang mati! Orang mati! Orang mati!" Pendek (eee) masuk kampung keluar kampung, masuk pekan keluar pekan dio bejual. Jadi usahlah orang memboli, orang dokek pun tak endak. Siapa pulak nak mandi orang mati? Kemudian pendek kata omak Kulub Kecil ni dah naik busuk pulak dah, dah lama. Haa! Jadi dalam pada tu tadi dio bawaklah balik. Dio cakaplah. Kata dio, "(Aaa) tak ada orang nak mombeli bang!" kata dio. (Aaa) jadi dalam pada tu dio pun paneh hatilah. "Cilako betullah Kulub Kecil ni," kata dio. "Macam mano gayo dio bejual?" kata dio. "Mari dio kata omaknya dapek barang secupak bereh. Sekarang!" kata dio. "Omak dio! Usahkan secupak, sosen pun tak dapek," kata dio.

Kemudian dio pun (bang), meradanglah. Panehlah kepada Kulub Kecil tadi. "Baiklah!" kata dio. "Hah! Sekarang kita diupah pulak," kata dio. "Siapo dapek menangkap Kulub Kecil ni?"

kata dio. Hah! Dio bagi upah. Kemedian orang pun. Haa! Ramelah bekompul nak becakup, nak menangkap Kulub Kecil tadi. Kemedian dapeklah tangkap Kulub Kecil tadi. Bila dapek tangkap dibueklah satu lukah, lukah yang beso. Kemedian dah dapek dah (aaa) tangkap Kulub Kecil tadi dimasok dalam lukah tadi. Dihiketlah ujung pangkal dio sekire tak dapek ikut larik lagi. Kemedian, "Baiklah," kata dio. "Kita mesti bawa tepi sunge sana, tepi laut sana. Nak dicampakkan Kulub Kecil ni." Haa! Jadi dalam pada tu dio orang araklah. Sampelah. Jadi kebetulan tepi sunge tu ada pulak suro situ. Jadi sampe ke suro ni dio orang tu naikkanlah. "Haa! Duduklah kulub ni dulu, Kulub Kecil ni. Sebab apo?" kata dio. "Jadi tempoh besok lebih kurang pukul 8.00 pagi besok," kata dio. "Kita campakkan! Ini malam mungkin rehat dulu," kata dio. Kemedian daripada tu dio orang pun baliklah.

Bila balik jadi dengan tekeder tibalah seorang orang pelekat menjual kain. Kata dio, "Kain! Kain! Kain!" Daripada bawah tu. "Apa?" kata dek Kulub Kecil dalam lukah tu. (Aaa) kata dio, "(Aaa) kainlah!" kata dio. "Haa marilah sini cerita," kata itu Kulub Kecil. Jadi malbari. Eh! Ini pelekat, pelekat ini pun rapatlah. Bilo dio rapat kata dio, "Apa abang bikin ini dalam lukah?" "Aaah! Saya duduk sini saya mau kawin anak rajalah!" kata Kulub Kecil. "Batul ka?" "Betul! Kalau tak apa bikin duduk dalam lukah?" "Kalau betul saya maulah!" Kata ini Kulub Kecil, "Eh! Mana boleh! Lu tak boleh!" "Ah! Tak da! Saya batul mau!" "Tak maulah!" Kemedian dio betokok-tokok, (be) sudahnya. "Kalau betul awak mau ni, mau kawin anak raja," kata dio. "Hah! Sekarang kasik bukap saya." Hah! Jadi koling pelekat ni. Hah! (Aaa me aaa) India pelekat tu pun bukaklah lukah tu langsunglah terus masuk pulak (kele, aaa) orang jual kain tadi. Kemedian Kulub pun meloncetlah keluar. Jadi dalam pada tu diiket pulak dek Kulub tadi India tadi. Iket ujung iket pangkal lukah tadi. Dio, dio pun angkat kain dio, dio bagi cakap pulak, "Baiklah ko! Nanti besok pagi pukul 8.00 nanti ko matilah!" "Apa macam mati? Tadi mana mau kawin anak raja?" (Aaa) jadi dalam pada tu, pendek cerito jadi Kulub pun ambek kain yang dua rendong yang bawa dek keleng pelekat tadi langsung dio terus balik.

Kemedian pada tu. Haa! Besok (petet), besok pagi ke betul pukul 8.00, betul pukul 8.00

orang pun sampelah kiranya nak mencampakkan Kulub ni dalam laut. Jadi sampe situ ditengok dek orang tadi, "Wah! Sekarang Kulub lain rupo pulak ye?" kata dio. "Macam kot orang India pulak," kata dio. "Ah! Saya bukan Kulub! Saya orang pelekatlah mau jual kain," kata dio. "Hah! Pandai pulak ko temberang-temberang pulak ye Lub! Jang tak poduli!" "Tak da! Saya betul bukan Kulub! Saya betul India punya orang. Habis! Tadi ada satu orang dia duduk dalam lukah bilang saya mau kawin anak raja. Itu pasal la saya tarok, saya masuk ini dalam." "Hah! Pandai ko! Nanti la ko!" Hah! Kemedian tolak punya tolak, kemedian dio tak mau. Dio bilang, "Saya bukan Kulub!" Hah! Kemedian orang rame pun campaklah, pendeknya (kel), keleng pelekat ni dalam laut. Bila campak tadi pendek matilah keleng pelekat tadi.

Kemedian dalam pada tu Kulub Kecil ni pun dio ilang lebih kurang dalam satu taun. Dio tak balek-balek kampung. Bila dio tak balek kampung pendek lebih kurang satu taun masonya dio tak balek kampung. Dio pun pendeknya pakelah secaro oji. Dio cuco rambut pendek-(pen), bekjorbah, beksereban padhehal bukan dio pegi aji. Kemedian dalam pada tu dio lebih kurang pukul 8.00 malam dio pun baliklah ke kampung dio. Sampe rumah Kulub. Jadi sampe rumah Kulub. "Assalamualaikum! Bang Kulub!" kata dio. "Waalaikumsalam!" Jadi dio pun teruslah semayang marereb sampe rumah Kulub tadi, Kulub Besa tadi. Jadi dah semayang mogrereb dah makan semua dio pun beceritolah. Kata dio, "Kan ko Lub kan mati kemaren tu Lub?" "Iyo mati!" kata dio. "Tapi seterusnya sayo sampe," kata dio. "Dalam laut," kata dio. "Saya jumpolah mak bang Kulub, ayah bang Kulub," kata dio. "Jadi dio berwasiat benalah," kata dio. "Mintak bang Kulub sampe ke sana non!" "(Aaa) iyo betul Lub?" "Iyo!" "Ah! Dah kalo betollah kata emak dah beposan dan ayah dah beposan, anak nak pogi tu," kata dio. "Yo!" kata dio. Jadi kato dio, "Bila nak ikotnye?" "(Aaa) itu pada bang Kulublah," kata dio. "Bila-bila masa lapang! Bolehlah kita peic."

Jadi dalam pada tu Kulub tadi, Kulub Besa tadi pun besiaplah pulak. Besiap untuk nak berjamu. Nantinya nak beri makan orang masuk kampung dan panggillah sedara maranya sebab apa? Nak bertemu dengan ibu bapaknya yang dah lama meninggal tu. Kemedian Kulub Kecil ni pulak bebila dapeknya cerito macam tu dio pun peielah satu utan. Utan tu yang punya satu

ghaung sangat dalam. Dibueklah tempek situ ada ghaung, dibuek satu lobang situ. (Aaa) ada satu ghaung tu, ada lobang. Kemedian dibueklah titian yang tube. Kemedian sampe ke situ (aaa) pendek (aaa) dio pun balek rumah dah siap jalan tadi. Retinya masuk kiranya tak mau takkan le jatuh Kulub Besa dalam ghaung tadi dio pun baleklah. Kemedian dio pun balek. (Aaa) kata dio, "(Aaa) bila jangko bang, bang Kulub Besa nak jalan?" "(Aaa) besok pagilah!" "(Aaa) kalo besok pagi baiklah!" kata dio.

Dio pun (aaa) tadi begitu, "(Aaa) ya! Ko lah dulu," kato dio. Dio tak tau jalan tu dio. Jadi yang pegi menganta tu yang pertamanya Kulub Kecik, lepeh tu Kulub Bosa, lepeh tu isteri Kulub Besa, kemedian tu orang ramelah pulak. Kemedian sampe je di situ ke kiro lebeh kurang dalam satu rante nak sampai ko jalan tempek lobang yang disodionyoleh oleh Kulub Kecik tadi. Haa! Jadi tak begitu dio bukan Kulub Kecik, Kulub Besa. Kata dio, "Bang Kulublah lalu!" Kata dio, "Sebab apo?" "Ini kejo ni tak boleh saya dulu dah!," kata dio. "(Aaa) ye lah!" kata dio. Kemedian bila kira sampai tentang titi yang dibuek, yang tube tadi dek Kulub Kecik tadi. Hah! Kulub Besa ni pun dululah. Hah! Kata dio, "Mana jalan Lob?" "Hah! Inilah jalan bang Kulub dio." "Ah! Tak jatuh ni?" "Tak! (Aaa) sinilah jalan dio!" kata dio.

Kemedian dalam pada tu tadi dio pun. Ah! Beransolah mengikut yang kecil yang tube tadi. Kiranya sampe ko titi ni tadi, jadi dalam pada tu Kulub Besa ni pun tejatuhlah dalam lobang tadi. Jadi istrinya pun nak ikut belakang. Jadi dipegangnyalah dek Kulub Kecik tadi. Kato dio, "Akak jangan pegi!" kato dio. "Sekarang akaklah akan ganti nikah dengan sayo pulak," kato dio. Ha! Ha! Ha! Jadi dalam pada tu dio pun ambek batu ditembuihnyalah. Matilah Kulub Besa tadi. (Aaa) dio pun baleklah. (Aaa) jadi pendeknye cerito, (aaa) dio langsunglah nikah. Kulub Kecik ni dengan istri Kulub Besa tadi. (Aaa) dalam pada tu diolah ganti pulak. (Aaa) sekianlah cerito tu. /Sekianlah tamatnya rakaman ini. Rakaman ini ditamatkan pada hari yang sama./

c. *Hypocrite*

64.

T60. *Lidah*

Dia cerita satu orang, satu orang raja la. Dia ni bini dia cantik tau. Memang lawa, memang tak ada lawan la masa tu. Memang semua, memang semua negeri kata memang permaisuri raja ni memang paling cantik. Dapat permaisuri muda. Bini nombo dua kan, memang lawa betul. Jadi yang dalam keadaan macam itu, pengawal-pengawal dia kan, pengawal-pengawal dia semua suka, suka dengan bini raja ni tau, permaisuri raja. Memang (meng) carik peluang aje. [Haah!] Jadi bila raja dah tengok, nampakkan pengawal-pengawal kat situ semua lain macam aje dengan bini dia. [Hah!] Satu hari raja nak pegi, nak pegi jauh la. Nak pegi mengembara jauh. Jadi apa dia buat tau? Raja risau takut pengawal-pengawal ni ambik kesempatan dengan dia tak adakan. [Hah!] Raja taruk pisau gillette tau dekat dia punya. [Pisau blade!] Pisau blade kan? [Hah!] Dia tarukkan dekat ni, dekat, dekat kemaluan ieteri dia tau. [Hah!] Taruk supaya apa? Kalau orang anu memang. [Kenalah!] Kenalah.

Jadi raja pun pegilah (mengem), pegi mengembara lamalah. Pegi, pegi, pegi melawat, buat lawatan sana sini, sana sinikan. Bila dah melawat apa sana sini kan, bila dah melawat apa sana sini dia pun balik. Dia balik aje dia pun check. Haa! Dia check pengawal dia tu. Sorang, sorang pengawal dia ni check. Jadi dia yang pertama, pengawal yang pertama tau dia kata, "OK! Mari sini pengawal, mari sini sekejap! Bukak seluor!" Bila bokak seluorkan dia tengok kepala dia tu baru luka sikit tau. Ada luka kesan kena pisau tau. OK! Dia kata, "OK! Pegi! Hukum gantung!" Orang ni kena hukum gantung mati (ke) pancung. Bukan gantung. Kena pancung! Kena pancung. Habis.

"Pengawal yang kedua mari sini!" Tengok check. Bukak seluor. [Pun ada juga.] Tengok seluar pun ada juga luka bebekas, bekas luka la tu tau. Dia kata, "OK! Hukum dia! Pancung!" Pengawal yang ketiga bukak seluor tengok. Pengawal yang ketiga pun sama juga tau. Ada juga kesan luka kan, pancung. Tiga orang kena pancung. Jadi pengawal yang keempat. Dia

ada empat pengawal peribadi permaisuri tau. Tanggal, pegawai yang keempat tau. "Bukak!" Bukak seluor. OK! Tak ada benda pun (sel), dia punya itu kan, tak ada benda, kemaluan dia tak ada, tak ada [Tak ada apa-apa la!] terusik la. Maknanya dia ni bagus. Kata raja, "Bagus! Engkolah pengawal yang paling sejati." Lepas tu (pemai), dia (aaa) apa? Pengawal ni pun ketawa tau. "Heceh!" Tengok lidah putus. [Ha! Ha! Ha! Rupanya lidah dia pakai.] Ha! Ha! Ha!

65.

T61. Tiga Sahabat

Haah! Ini ada satu cerita. Adalah dalam satu hutan ada tiga eko binatang yang bekawan baik. Sekor kebau, sekor kambing dengan sekor babi hutan. Satu hari dia orang bejalan-jalan mencari makan. Nampaklah sebelah, seberang sungai sebelah sana ada tempat, kebun yang cantik. Jadi mereka pun becadanglah nak pegi ke seberang sana tu. Bila menyeberang tu dia tengok ramai pulak (bua), banyak pulak buaya dalam sunge tu.

Jadi si binatang ni tadi tiga eko ni pun cubalah (ber) bepikelah macam mana nak menyeberang ni ada (ada ada) buaya. Lepas tu seko seko, punya dah lapo dah sampe tengahari dah tak makan berapa hari dah. Ambik nekadlah. Nampak buaya tu dah jauh dia pun cubalah menyeberang. Sekali si kambing ni mula-mula kambing try dulu. Pegilah berenang. Sampai tengah disebat dek rimau. Eh! Disebat dek buaya. Lepas tu matilah si kambing itu.

Lepas tu kan tinggallah lembu. Eh! Kerebo dengan babi hutan ni. (Aaa) mau tak mau tepaksalah terejun lagi. Terejun jugak lagi masuk ke dalam tu. Pun habis kerbau ni dimakan dek buaya. Bila sampe giliran si babi hutan ni pun menyeberang dia tak di pulak diusik dek buaya ni. Sekenyanglah buaya tu makan. Eh! Apa? Si babi hutan ni makan di sebelah sana. Jadi apa sebabnya buaya tu tak makan si babi hutan ni? [Babi hutan busuk.] Ha! Ha! Ha! Jawapannya buaya tu buaya Muslim. Dia tak makan babi. Ha! Ha! Ha! [Ah! Itu pulak.]

66.

T62. Lidah

Cerita purba, cerita cawat kote. Ha! Ha! Ada zaman, zaman raja (be), raja perang. /Kopi tu berubah, berasap. Ha! Ha! Ha! Tak de gak tu tak lepas. Pasal apa?/15 Dia pun dia nak pegi perang. Dia kereja dia perang aje. Perang tawan negeri, perang tawan negeri. Sampe tempat satu tu, dia jumpa, jumpa pempuan lawa dia kawin. Hah! Pempuan bini dia memang lawa sekalilah. Kelas punya bini. Kawin dah kawin, kawin. Lepas tu dia kata, "Ada tu negeri lagi tak pegi tawan ni." Dia tepaksa kena tinggal bini dia. Tapi tak percaya dia dekat ni dekat perdana menteri dia semua-semua ni tak boleh percaya. Kata dia, "Macam nilah." Katanya, "Buat cawat kote!" Bubuh kat bini dia, siap bubuh pisau tu. Elok kalau pegi memang putus la, memang tak boleh pegilah. [Ha! Ha! Ha!] Siap tu. Hah! Ni dia pun pegi.

Dah pegi-peggi perang balik, balik menang. Malam perkara pertama sekali dia susun orang pembesar-pembesar negeri. Saap! Selak tengok. [Ha! Ha! Ha!] "Ooh! Kudung. Tak boleh. Ini jahat," kata dia. Selak lagi, "Op! Putus!" Sampai last sekali perdana menteri. "Semua elok. Tak ada apa-apa," katanya. [Ha! Ha! Ha!] "Kaulah yang apa ni? Pegawai aku yang paling bagus sekali. Ko mintaklah apa-apa sekarang aku bagi," katanya. Perdana takut diam aje. [Ha! Ha! Ha!] "Mintak! Aku cakap!" Diam aje. Last sekali, "Apa ni dia? Aku cakap mintak-mintaklah!" Lepas tu, "Aaaa daaaa eeh!" Lidah putus. [Ha! Ha! Ha!] Ha! Ha! Ha! Dia pakai lidah. Ha! Ha! Ha! [Ha! Ha! Ha!] Dia tak pakai tu dia pakai lidah. Ha! Ha! Ha! [Ha! Ha! Ha!]

¹⁵ One of the audience reminded his friend to watch out for the coffee next to him as the proceedings took place at the canteen. Refer Chapter Two, see the discussion on Abu Zarim's and Azizi's performances.

T63. Songkok Merah

Jadi ada satu konon cerita orang dedulu, orang muda-muda ni bejalan, bejalan pegi suro. Ada (di sesebab) di suro tu ada ada jamuan makan. Jadi tiba ke suro tu tadi, habis orang tua-tua tadi tu (se me) mengaji tadi sembahyang mengaji lepas mengaji tu makanlah. Bila makan tadi, ada satu kawan tu diajak makanlah. "Marilah kita makan sedara," kata kawan ni. Apa kata jawab dia, "Ah! Makanlah awak. Makanlah." "Marilah kita makan. Kang dah habis dah dah, dah tak merasa." "Tak apa. Makanlah. Saya belum nak makan lagi. Makanlah," kata dia. Jadi orang yang ramai-ramai tadi, dia makannyalah apa apa apa pemakanan tadi. Maka pemakan tu habislah dimakannya. Dia pun rasa-rasa macam perlu jugaklah orang tak nak makan tadi. Dihabiskan pemakanan tadi. Habislah makan, tinggallah bekasnya. Bekas, bekas-bekas, kari-kari yang tinggal-tinggal dia, lekit-lekatnya tu adalah tinggal. Jadi, bila dia pun orang ni pun tido. Tido, masing-masing nak tido, menanggallah songkok. Letaklah songkok. Baringlah. Teruslah tido.

Ada yang sorang ni pulak songkoknya (sek ser) serba merah. Jadi dia, dia pun sama gak lah letak. Jadi orang yang tak nak makan tadi, belakang dia terasa perutnya pedih. Dia bangkit. Dia bangun atau bangkit. Bangun tadi, belakang dia digago, dia aje. Takut ditahu dek orang. Dia menggago aje tangannya. Digagonya tadi terasa dia (aaa) pepekakas semua dah kosong. Bekas-bekasnya ada lagi. Bekas, bekas-bekas makanan tadi. Jadi, tekap-tekap tangan tadi tekapnya pada songkok merah, songkok (se) serba merah tu. Belakang diambiknya. "Ah! Ini agaknya inilah tinggalnya bakinya lempeng orangnya tadi," kata dia. Belakang dicoleknya pada-pada kari, bekas-bekas kari dalam-dalam mangkuk ada adalah (ba) basah lagi. Terus dimakannya. Dimakannya digiginya. Digigit ditariknya. "Amboi!" katanya. Liatlah pulak roti ni. Agaknya barangkali roti ni dah sejuk. Agak dah, dah basi orang tak endak. Dalam sejuk tinggal tu patutlah liat." Jadi dimakannya jugak. Dimakan, dimakan dicichnya pada kesat-kesat pada mangkuk-mangkuk yang lain, tu karang dimakan. Dimakannya, lelama tinggal sedikit. Jadi katanya, "Aah! Aku pun dah kenyang. Masin! (Pu) pulak roti ni," katanya

"Tak sedap lagi dah. Jadilah makan." Diletakkannya baki tadi adalah tinggal setengah lagi sikit. Secoreng lagi tinggal, dalam suku lagi tinggal, bakinya. Lain tu dimakannya. Bakinya tu songkok tu bukan, bukannya roti, songkok merah tadi, songkok merah. Belakang dia samalah tido. Dia pun tido.

Tido tu, bila dah pagi, semualah orang ini, kengkawannya bangkitlah nak balik ke rumah dia masing-masing. Bila bangkit, digago diambiklah songkok memasing. Ambik songkok pake, ambik songkok pake. Yang songkok merah ni gaduh, "Eh! Songkok aku mana? Songkok aku mana?" Ah! Tetengok songkoknya tinggal (sece). "Ah! Ini pun songkok. Apalah pulak engko mana pulak songkok aku pegi tinggal secebis ni tadi?" Dia pun bangkit orang yang seorang tadi. "Eh! Songkok aku mengapa tinggal secebis ini? Apa? Kenapa? Ah! Engko makan ke?" "Eh! Tidak! Aku tak makan." Bila dia kata dia tak makan, dia tengok mulutnya merah. "Eeeh! Engko makan songkok aku, ye?" "Eh! Tak ada! Tak ada!" "Hah! Ni! Hah! Mulut ko merah," kata dia. Jadi mampuslah orang keketawakan dia menggelikan dia pasal makan songkok orang tu tadi sehingga merah bibirnya dia makan. Jadi tentulah dia yang makan. Tinggal baki sikit. Tak ada ditinggal bakinya tak ada dimakannya. Jadi tanda dia, tanda dia makan, mulut merah. Songkok terebus tu turun dia punya, di punya merahnya tu ke mulut dia. Jadi kononnya habislah ceritanya pun. Baliklah ke rumah. Ini lagi satulah pendeknya, dek dikata dek kekawan dia ni. "Hah! Itulah, diajak makan tak nak makan. Hah! Sudahnya makan, makan songkok orang. Hah! Ye." Hah! Jadi itu lah ceritanya.

T64. Anak Ayam dengan Anak Itik

(Aaa) ini nak jadi kesah, kesah mengapa ayam berketuk atau berketaklah. (Aaa) ini pun kesah zaman dulu juga lah. Zaman dedulu (aaa) ayam, ada seko ayamlah, anak ayam dengan anak itik bekawan baik. Anak ayam ni mungkin dah ketinggalan ibulah dan itik ni pun ketinggalan ibu juga lah. Jadi mereka ini pun berkawan baiklah bedua. Anak ayam ni betina. Yang anak itik ni jantan. Jadi anak ayam ni pun makin lama makin besa, makin besa makin cantik, makin cantik. Dan

itik ni pun makin besa, makin bujang makinlah kacak. Jadi bila sampai umo dewasa maka teringinlah anak itik ni, itik jantan teringin pulak nak kawin dengan ayam ni. Tah macam mana endeng punya endeng dapatlah itik ni mengawini ayam betina ni. Jadi ayam ni pun pasrahlah, tak dapat buat apa-apa. Pasrahlah dia.

Satu hari tah macam mana, satu hari tah macam mana ayam, ayam betina pun sampailah masa nak betelo. Dah nak betelo, ayam betina pun telampo sakit perut maka betelolah dia. Masa telo tu nak keluar, ayam betina ni tak sanggup nak tengok telo yang keluar ni pasal mungkin telo itik. Telo hasil daripada itik tadi ni. Maka dia pun cakap. "Tak! Tak! Tak! Tak! Tak! Tak! Tak! Tak! Tak!" katanya. Itik pun (kekallah), "Jangan cakap! Jangan cakap!" Haa! Ayam betina cakap, "Tak! Tak! Tak!" Itik (betina) cakap, "Jangan cakap! Jangan cakap!" Hah! Sebab itulah itik tu bunyi macam itu. Dan ayam betina tu bunyinya, Tak! Tak! Dia (ta), dia tak nak mengaku, dia tak nak mengaku. Itik, itik, itik jantan cakap, Jangan cakap! Jangan cakap! Hah! Macam itulah. Jadi itulah asalnya mengapa ayam betina bila betelo je dia berketak atau berketuk. (Aaa) demikianlah peristiwa dua eko binatang tadi yang menyebabkan bunyi macam itu.

69.

T65. Unta, Babi dan Pokok Gajus

(Aaa) pada suatu masa dululah, satu zaman, zaman dululah unta adalah seko binatang yang handsomelah. Dia macam kuda cantik sebenarnya. Badan dia tak ada bonggol-bonggol kat belakang. Dan satu binatang yang besa kacaklah. Kemudian unta ni bekawan dengan babi di padang pasirilah. Babi ni pulak pada zaman dulu pun binatang handsome juga. Hidungnya tak ada dompok macam sekarang. Dulu babi macam binatang lainlah, elok idungnya cantik.

Kemudian pada satu hari oleh (ben), dia ni binatang ni, unta dengan babi ni bekawan baik. Satu hari babi ni tah macam manalah mengajak unta belumba larik. Nak beradu kekuatanlah konon. Unta seganlah takut dia ni besa ditinggalkan dek babi malulah. Jadi tah macam manalah, unta ni agaknya babi asyik, asyik ajak, ajak lawan ni unta ni pun kata, "Bolehlah! Kalau

nak lawan boleh. Tapi waktu malam. Jangan waktu siang." Oh! Babi ni pun dengan megah cakap, "OK lah! Bolehlah! Malam mamlah."

Maka bila sampai masanya babi pun dengan unta pegilah ke padang pase, tetengah padang pase untuk belumba larik. Jadi (aaa) dua eko binatang ni mintaklah burung antulah jadi pengadil memulakan pertandingan. Burung antu pun cakap, "Sedia!" Bila burung antu bunyik je, "Hoot!" Hah! Dua kumpulan lariklah dengan selaju-lajunya. Larik punya larik, punya larik dalam masa larik ni babi pulak depan daripada unta. Unta tetinggal sedikit ke belakang. Babi ni larik, lelarik toleh ke belakang. Larik, larik, larik toleh ke belakang takut unta potong dia. Jadi dah larik, larik makin laju, makin laju lagi dia toleh ke belakang. Rupanya tak semena-mena masa dia toleh tu dia tak seda ada pokok kat depan dia. Ni gelap! Malam! Jadi babi ni masa dia nak, dia nak pandang ke depan rupanya pokok dah menanti kat depan. Tak sempatlah dia mengelak. Dia pun langgarlah pokok ni. Sebab itu lah idungnya (dom), dompok. Masa tu pokok itu ialah pokok gajus sebenarnya. Pokok gajus ni sudah (muk), sedang bebuah ranumlah buah tengah banyak. Dia tengah tido tengah malam. Bila kena langgar, teperanjat. Maka bijik gajus tu tesembul keluar. Tak boleh masuk lagi sebab teperanjat. Apa jadi pada unta pulak? Unta betul-betul ketika itu ada belakang babi. Unta pun brek sekuat-kuatnya sampe meledong belakang dia. Sebab itu lah belakang unta tu meledong. Bebonggol dua sebab dia brek tadi tu.

Semenjak hari tu babi dengan unta pun beceraillah tak bekawan lagi. Dan babi pun besumpahlah tak mau lagi duduk padang pase. Sampai sekarang babi pun tak ada kat padang pase. Dan pokok gajus pun dah tak ada lagi kat padang pase. Yang tinggal unta tu kesakitan kerana belakang dia dah bongkok sebab brek tadi. (Aaa) itu lah kesahnya macam mana unta boleh badannya berbonggol. Dan babi pulak hidungnya dompok. (Aaa) serta pokok gajus pulak buahnya, bijiknya tersembol keluar. Jadi cerita ni memang belakulah kesah zaman dulu. (Aaa) bolehlah cerdek-cerdeklah, kalo, kalo, kalo inginkan dia punya buktilah. (Aaa) demikian la cerita saya mengenai dua eko binatang dengan pokok gajus tadi.

T66. Lidah

(Aaa) pada zaman dululah ada dalam istana tu sorang rajalah. Raja ni dah tua dah. Umo pun 80 taun dah. Belum mati-mati lagi. Malahan nafsunya bertambah kuat. Raja ni dah lama dah isterinya, pemaistri dah lama mangkat. Tinggallah raja ni sorang diri. Tah macam mana teringatlah dia nak kawin semula. Jadi dalam istana tu adalah sorang perdana menteri yang taat setia kepada raja ni. Memang dia cukup taat kepada raja ni. Apa yang raja suruh memang perdana menteri ni ikutlah.

Entah macam mana satu harilah raja ni pun beisterilah baru. Isteri baru tu umonya sangat mudalah. Jadi raja ni dah tua. Maklumlah dianya nafsu kat, kat nafsulah. Benda tu dah tak boleh kuat, tak ada ada lagilah. Jadi permaisuri ni selalu makan luar. Lepas sorang hulubalang sorang hulubalang, lepas sorang hulubalang sorang hulubalang. Jadi temasuklah perdana menteri ni apa sekali dapat rasa sama. Jadi benda yang dia buat ni raja tak, tak nampak. Tapi raja macam-macam dah tau aje rahsia ni. Cuma dia tak dapat buktikan saja. Jadi tah macam mana satu harilah raja ni bepik macam mana nak tangkap orang yang buat tak baik dengan bini dia ni.

Satu hari raja pun perentahkan (per), perdana menteri (ni pak), beratokan semua hulubalang dekat balai, balaironglah. Kemudian semua hulubalang, menteri-menteri termasuklah perdana menteri ni pun berbarislah ramai-ramai. Raja ni pun berilah amanat. "Besok beta akan pergi berburu selama satu minggu di dalam hutan. Beta akan pergi (mem), berburu tu sama dengan khadam aje. Yang lain semua tinggal kat istana jaga permaisuri bekbaik." (Se), kemudian, "Sesiapa yang beta dapati menceroboh dalam istana permaisuri akan dihukum bunuh. Hukum bunuh! Pancung!" Raja ni tadi walaupun apa? Tapi dia ni bijak. Dia pun siapkan (aaa). Wah! Tempahlah satu cawat besi untuk permaisuri. Dekat lobang cawat besi tu dekat lobang nak kencing tu diletakkan pisau cuko, pisau. Pisau kira untuk, kalo benda masuk memang putuslah. Pisau tu kacip! Dia ada seperi dia. Jadi entah macam mana raja pegilah memburu.

Masa raja memburu tadi menteri sorang-sorang, lepas sorang-sorang semuanya putus. Semuanya putus! Jadi suatu hari tu sudah cukup masa seminggu raja pun balik. Raja nak tengok siapakah yang taat kepada dia? Raja pun arahkan perdana menteri suruh atokan semua hulubalang dan menteri-menteri. Ato semua kemudian raja suruh bukak seluar. Jadi semua hulubalang bukaklah lepas sorang, sorang. Semua dah kudung. Raja apa lagi pancung la semuanya. "Semuanya tak amanah! Memang betul yang didengar selama ini," kata dia. Kemudian last sekali raja pun panggil dia, perdana menteri. Perdana menteri pun menggigil la mengadap raja. Tengok member lain semua dah mati. Kemudian raja pun panggil, "Perdana menteri! Bukak awak punya." Ha! Ha! Ha! Perdana menteri pun bukak. Bukak ada! Wah! Ada! "Engkaulah perdana menteri yang paling setia pada beta. Tak ada orang lain dalam selain, semua tak ada setia. Engkau soranglah yang setia." Wah! Perdana menteri bukan main megahlah. Dia kata, "Sekarang perdana menteri, engkau pegi panggil lantik hulubalang baru, menteri baru semua." Dalam tiga empat hari dapatlah dilantik menteri baru, menteri-menteri lain yang baru termasuklah hulubalang-hulubalang.

Raja ni nak try semula, nak tengok balik hulubalang baru ni dengan perdana menteri ni jugalah, adakah setia pada dia? Rupanya yang baru ni pun sama jugalah. Raja pun seminggu ni pegilah memburu lagi sekali. Jadi bila cukup seminggu dia pun balik. Balik suruh perdana menteri dia atokan semula hulubalang ni. Bila diatokan semua hulubalang ni, bukak satu semua kudung putus, putus semua putus. Wah! Raja bukan main marahlah. Dia pancung semuanya.

Kemudian last sekali raja panggil balik perdana menteri. "Wahai perdana menteri beta yang jujur, setia, taat setia! Engkau mari sini. Beta nak tengok kau punya." Perdana menteri pun dengan menggigil-gigil bukak. Bukak! Ada lagi dia punya. "Memanglah engko perdana menteri yang taat setia kepada beta. Begini ramai yang tak, dah mati yang (ek), engkaulah yang paling taat sekali kepada beta. Engkaulah perdana menteri yang boleh memerintah negeri ini di bawah, di bawah kekuasaan beta. Sekarang engko boleh mintak apa ni? Cakaplah! Mintaklah! Cakap! Mintak! Mintak! Mintaklah apa ko nak? Akan beta tunaikan." Perdana menteri ni tak boleh cakap punya seronok ke? Apa pun tak tau

la? Raja cakap, "Mintak! Mintak! Cakap!" Perdana menteri tak boleh cakap. Sekali raja pun geram, raja pun (aaa) kepitlah pipi perdana menteri tu. "Cakap! Kenapa tak boleh cakap?" Sekali (raj), apa? Perdana menteri pun tenganga mulutnya. Tengok lidahnya kudung. Rupanya perdana menteri lagi hebat daripada orang lain. Lidah yang putus. [Ha! Ha! Ha!] Ha! Ha! Ha! Lidah yang putus. Rupanya dia pakai lidah. Lagi hebat. (Aaa) itulah ceritanya.

71.

T67. Tandang Lekat Bakar Kikis

Pada masa zaman dahulu kala, adalah orang bejiran duduk di tepi sebuah kampung. Yang sorang tu asal bejalan ke rumah orang tak ingat nak balik. Asal bejalan je ke rumah orang tak ingat nak balik. Hah! Itu dikata orang tandang lekat. Yang seorang itu pulak bukan main bakhil. Hah! Pelokek. Satu hari, si bakhil ni, si apa ni membako ubi. Bila bebau aje ubi ni si tandang lekat ni datang le bejalan ke rumahnya. Bila ditengoknya si tandang lekat ni datang bejalan dia pun mulalah rasa marah pun ada. Habis dah sahabat tu diajak juga lawe bebual. Orang ni pemalas. Hah, dia menengok orang membako ubi dia nak menompang tuahlah. Orang ni bako gak ubi seketul. Jadi nak dimakannya kang dah masak, orang ni nak mintak. Dibakonya lagi. Jadi dah hangus ubi tu dikikisnya. Hah, lepas tu dibakonya. Orang ni dinanti balik tak de gak nak balik. Dibakonya gaknya ubi tu lagi. Lepas tu dikikisnya. Ditunggunya orang tu tak nak gak balik lagi. Halah, ia punya marah tak bolehlah cerita. Dah tu mendiapkan hati pasal sahabat sebelah rumah. Dibako gak lagi ubi tu. Ditengoknya orang tu tak ada gak nak balik. Bebual gak lagi. Dikikisnya balik ubi yang dah masak dah hangus. Lama-lama ubi tu dahlah tinggal baya jari. Bila tinggal baya jari ditengok dek orang yang datang ni tadi, "(Aaa)! Tak can dapat makan ni," katanya. Jadi dibecakaplah, "Baiklah encik! Saya nak balik!" "(Aaa), baliklah!" katanya. Dalam balik tu, orang ni kata, "Ai! Em. Baliklah cik tandang lekat," katanya. Jadi jawab orang tu, orang yang balik tu, "(Aaa), terima kasihlah cik bako kikis," katanya. (Aaah), itulah ceritanya. Habislah!

Kemudian bila dah jadi macam itu, orang yang si pemalas ni pun adalah hatinya nak membalas dendam. Satu hari, si orang yang bako (ki) kikis, (ba) bako kikis ni tadi datanglah bejalan ke rumah dia, rumah si pemalas ni tadi. Jadi bila orang dia datang, kebetulan dia ni nak memasak ubi nak nak memasak ubi jugaklah. Zaman itu zaman makan ubi. Jadi bila ditengoknya orang datang, dia dah memang pemalas, "Apalah nak ku angkat orang ni ah." Mahu tak mahu diambik ubi dikupasnya. Dia nak membako tak kuasa, agak orang pemalas. Nak merebus jauh sekali. Diambiknya ubi tu dikelensetkannya. (Aaaa), digosoknya pada bontot kualiti. Hitamlah ubi tu. Bila dah hitam ubi tu. Hah! Dibahaginyalah orang tu makan. Bila yang dia ni elok sedap dia makan ubi, (bi ki) dah dia, bila dah beconteng arang. Yang orang sorang tu merasa tak sedap dicampakkannyalah. Dia katalah, "Haa! Terima kasihlah," katanya. "Tandang lekat," katanya. Dia pun baliklah. Habislah cerita.

72.

T68a. Tak Mendengar Nasihat¹⁶

Adalah saeko, sepasang tikus laki bini. Membuatlah sarang tepi rumah orang. Jadi akhirnya dia dah mencari makan, masuklah ke rumah orang. Tiap-tiap malam dia makan, mencari makan (makan) masuklah rumah orang dia makan. Akhirnya (ti), tikus betina ni beranaklah. Dibelelah anaknya tu sampelah beso.

Bila dah beso (ba), tikus (ketua) jantan ni bepesanlah pada anaknya, "Hai anak ku! Janganlah ko berani keluar malam. Janganlah ko merayo masuk ke rumah manusia. Kerana manusia ni banyak akal. Macam-macam dia boleh menjahanamkan kita." (Aaaa), jadi anaknya mendengoloh cakap bapaknya. Jadi tak adalah dia kekeluor. Ditunggunyalah dalam sarang.

Tiap-tiap malam mak bapaknya keluorlah masuk ke rumah orang mencari makan. Bawak balik, anak tu makan. Tiap-tiap malam begitulah cara sehingga anaknya dah beso. Kemudian salah satu daripada anaknya tu memikekan, "Eh! Mak aku ni ke mana dia

¹⁶ T68a and T68b is similar told in a lapse of 2 years by Cikgu Radi.

mencari makan? Tiap-tiap malam dia keluar membawak makan balik sedap-sedap. Cuba gak ku inte ke mana dia pegi?" katanya.

Jadi satu malam tu diperatikan emaknya masuk ke rumah orang. Masuk ke rumah orang. Lepas itu emak pun balik membawak punjut, sedap makan. "Oi! Emak aku ni pembohong beso, bapak aku ni," katanya. "Mak dan bapak aku ni mengakalkan aku. Rupanya dia pegi makan sedap-sedap. Aku tak dipedulikannya. Dibawakkannya sikit, lebih-lebihnya," katanya.

Jadi malam besok tu dia pun pegilah, masuk bila maknya tak ada. Dia pun pegi merayo masuk ke rumah orang. Bila dia masuk ke rumah orang, dijumpainya kuih. Dimakannya. "Ooi! Bapak aku ni bukan main pembohong dengan mak aku. Dia masuk mencuri rumah orang ni sedap-sedap makan." katanya. "Dimakannya kenyang-kenyang, dah kenyang dibawakkannya aku sikit balik." Jadi dia pun balik. Balik, dia pun balik masuk je ke lubangny dia pun diam, sarang dia pun diamlah. Aleh dalam hatinya dia bepeke, "Inilah akal mak aku," katanya. "Dengan bapak aku tiap-tiap hari," katanya. Jadi bila orang tu menengok kuihnya dah habis, "Eh! Siapa pulak makan kuih aku ni?" katanya. (Aaaa), jadi dia ni diam aja.

Malam besok, (aaa), anak tikus yang jantan ni yang beso, berani lagi pegi masuk lagi ke rumah orang. Carik-carik lagi ada lagi kuih, dimakannya. Lama-lama orang tuan rumah tu sudah lah marah. "Nanti ko tikus," katanya. Jadi dah ditahunya makan dek tikus. Malam besok dipasanglah perangkap. Bila (ti a an) anak tikus yang jantan ni masuk ke rumah orang tu, pegi menuju ajelah tempat makan tu, tempat yang sedap tu. Bila dijumpainya je kuih yang sedap tu, dia pun terekamlah dengan tidak (be) bepeke-peke lagi, dimakannya. Tiba (aaa), perangkap tu pun bingkas. Dah bingkas perangkap tu teseptilah dia. Terasanyalah sakit. Dah hampe-hampe mati. Situ barulah dia tepeke, "Betul gak mak aku ni cukuplah sayangkan aku. (Aaa), tidak dibenokannya aku keluar. Tapi aku ni degil keluar jugak. (Aaa), inilah balasannya." katanya. Tikus itu pun matilah. Itulah ceritanya, orang yang tak mendengo cakap mak bapak. [Tak dengo cakap mak bapak, kaki lima badan tecampak].

73.

T68b. Tak Mendengar Nasihat

Pada masa dulu adalah dalam sebuah rumah banyaklah tikus. (Aaa) asal malam aje tikus ni keluarlah mencari makan masuklah dalam rumah-rumah orang mencari makan. Pada satu hari tikus tua ni beranaklah. Anaknya rame. Jadi dia masuk dalam rumah orang mengambik makan bawaklah kepada anaknya. Kemudian anak-anaknya tu besolah dah. Bila anaknya dah beso bila malam bapaknya hilang. Mak dengan bapaknya hilang. "Ke mana pegi orang tua ni?" katanya. Asal malam aja kedua-duanya hilang mencari makan (aaa). Jadi satu hari orang tua ni, tikus tua tu dah tua dia menasihatkanlah anaknya. "Hai! Anak-anak ku janganlah kau masuk ke rumah manusia. Kerana manusia ni banyak kepandaianya (aaa). Besok ko mati dibunuhnya," menasihatkan anaknya.

Jadi ada di antara anaknya yang jahat yang degil tak mau ikut nasihat bapak, nasihat maknya. Pada satu malam anaknya keluarlah jalan. Masuklah ke rumah orang. Bila masuk ke rumah orang dia merayo-rayo dijumpainya makanan. "Amboi! Sedapnya," katanya. "Inilah akal bapak aku dengan emak aku. Tak dibaginya aku masuk rumah orang. Tak dibaginya aku keluar kerana dia pegi makan sedap. (Aaa) tak elok betul akal mak aku dengan bapak," kata tikus, (ti) anak tikus tadi. Jadi tiap-tiap kali, tiap-tiap hari (ba) bapaknya bepesan, "Jangan masuk rumah orang kerana orang banyak ilmu banyak akalunya. Esok ko binasa." Tak dipedulikan anaknya. Asal malam anaknya yang sekor ni keluar mencari makan. Jadi dia masuk rumah orang makan.

Satu malam orang tu pun menengok barangnya habis dimakan dek tikus. "Hei! Nanti ko tikus. Ku bunuh ko!" katanya (aaa). Jadi malam besoknya orang tu pasanglah perangkap. /Macam nenek ko pasang perangkap./¹⁷ Pasang perangkap malam tu masuklah bejalanlah anak tikus. Jalan, jalan, jalan dalam rumah tu, tejumalah makanan, juadah yang amat sedap.

¹⁷ Cikgu Radi halted his narration to remind his 5 years old grandson, Payol who is listening beside him about the mice trap which he used to see his grandmother set.

Dimakanlah. Bila dimakannya je (aaa), meletuplah perangkap ni tadi. (Aaa) bila perangkap tu kena, dia dan kena perangkap dah tesepit barulah dia menyesal. "Betul jugaklah kata bapak aku. Manusia ni banyak kepandai. Kalau aku tak mendengor, ku dengor cakap bapak aku tak adalah aku mati." Dalam pada menggelupo-menggelupo matilah anak tikus tu. Ah! Inilah caranya kalau orang degil tak nak mendengo cakap orang, orang tua akhirnya dia binasa. Dah!

74.

T69. Anjing dengan Bangau

Pada masa dulu dalam sebuah hutan adalah dua eko dua jenis binatang. Sekor anjing, bango bekawan baik. Tiap-tiap hari anjing kunjung rumah bango. Bango berkunjung ke rumah anjing. Satu hari bango mengajaklah makan. Bila dia mengajak makan dia masak bubo, si bango ni bubo. Dah masak bubo masuk dalam botol. Jadi diajaklah anjing makan. Anjing pun makanlah. Apa yang nak dimakannya bubo dalam botol? Jadi bango ajalah makan. Disodoknyalah bubo dalam botol tu. Muncung bango panjang. Elok masuk dalam botol dinyonyotnyalah. Jadi anjing ni tak dapatlah makan. Cuma dapat menjilatlah. Dijilatnyalah air-air, air bubo tu yang meleleh di pada botol tu. "Makanlah jangan malu-malu," kata bango. "Ye! Yelah!" kata anjing. Dijilatnyalah tepi botol tu nak makan isik tak dapat. Dah puas dia begitu, "Dah kenyang?" katanya, tanyanya pulak. "Kenyang!" kata anjing tu. Bila dah selesai tu anjing pun menjemputlah. "Besok datanglah ke rumah saya pulak. Bior saya beri bior saya jamu awak makan," katanya. "Baiklah," kata bango.

Jadi bango pun besok, senja besok besiaplah nak memberi makan. Bila nak memberi dia masaklah bubo jugak. Masaklah, masak bubo anjing ni diletaknyalah dalam piring lepe. Lepas tu diajaknyalah bango. "Ah! Jemputlah Cik Bangau makan," katanya. Bila dah dijemput makan, bangau pun makanlah. Apa nak dimakannya piring lepe. Dicituknya dapatlah sebiji nasik. Dicituknya dapat sebiji nasik. Anjing dijilatnya semua dalam piring habislah semua licin. "Aaa! Makanlah Cik Bangau. Jangan segan-segan.

Buatlah macam saya datang rumah awak hari tu," katanya. (Aaa) dia membalas. Jadi anjing bila dah dibuat dek anjing begitu jadi bango pun terasalah. Dia kemarin membuat orang tu ni dah dibalas dek orang tu. Anjing pun malulah lain kali tak adalah dia berani nak membuat macam tu. Begitulah ceritanya anjing dengan bangau.

75.

T70. Balasan Orang Yang Tamak

(Aaa) ini ada satu cerita mengatakan kadi yang tamak. Dan cerita ini berkenaan dengan anak-anak yang tamakkan harta. Jadi satu hari tu satu bapak dia sakit la. Anak dia ada empat orang semua laki-laki. Habis dalam pada sakit tu anak-anaknya tu betanyalah, "Mana reta bapak?" katanya. "Kalo bapak mati besok, nak bagi saya reta nak bagi siapa reta apa semua?" Kata bapaknya tu, "Aku harta ada jugak," katanya. "Jadi telanjo aku hidup ni aku tunjukkanlah." Katanya, "(Aaa), itu ha," katanya. Dia ni marahkan anaknya tu, memang ditaruknya taik dalam geluk tanah digantungnya dekat tulang bumbung tu. Tapi rendahlah sikit. (Aaa), jadi katanya, "Besok kalau aku mati," katanya, "Itu ada aku punya harta yang tegantung tu. Banyak emas apa ni perak apa semua. Semua dalam tu, intan belian semua ada," katanya. "Besok kalau aku mati barulah engko bebagi," katanya. (Aaa), jadi bapak ni memang marahkan anaknya tu pasal tak nak menjaga dia. Nakkan reta je dan datang betanya reta.

Takdirkan dek Tuhan matilah bapaknya tu. Jadi mati bapak dah kebumi apa semua, anak berempat ni pun (be) beceritalah macam nak begaduhlah. "Macam mana aku nakkan reta ni? Aku nakkan banyak." "Aku anak banyak." "Aku anak yang tua." "Aku anak yang bungsu," kata sorang ni tadi. "Kalau begitu tak putus dia punya pembahagian," dia kata "Beginilah, kita panggillah tuan kadi," katanya. "Untuk membahagikan harta kita ni bior sama-sama adil." Jadi tuan kadi ni bila mendengokan reta ni pun, dia datang jugak dia punya tamak ni tadi. (Aaa), jadi dia pun (dilitnya) sereban tu beso-beso lilit. Jadi makin lebolah, dia punya serebannya tu. (Aaa), jadi dia kata, "Begini, aku karang pegi pukul periuk tu. Jadi mana yang tejatuh atas aku

ni (aaa), itu bagian aku," kata kadi. "(Aaa), mana yang tejatuh pada lante ni, pada engko berempat orang," katanya, "(Aaa) engko bebagilah pulak lagi empat beradik." (Aaa) jadi kata dia, "Ye lah!" Jadi kadi ni kadi pun dah tua. Dia selalu bejalan betongkatlah. Jadi dibawaknyalah pegi ke rumahnya tu.

Bila sampe ke rumahnya, (aaa), dia kata, "Bekelilinglah, anak-anak," katanya. "Duduk di sini empat orang. Mana yang jatuh atas kepala ko kang, bagian ko lah. Mana yang jatuh kat ko, bagian ko lah. Mana yang jatuh atas sereban aku ni kang bagian aku lah," katanya. Jadi sampe di situ dia pun dah duduk berempat-empat bekeliling. Dia di tengah. Dipukulnyalah geluk tanah ni tadi. Bila dipukulnya, geluk tu pun pecah, menyembo. Rupanya yang keluor bukannya reta, taik. (Aaa), itulah dia keadaan orang yang tamak tu. Adik-beradik berebut reta dan kadi ni pun tamak. (Aaa), itulah didapatnya. Jadi taiklah yang jatuh atas kepala masing-masing.

76.

T71. Arnab dengan Kura-kura

Cerita kekura dengan arnablah. Ini pun macam itu jugak dia punya cerita retinya pasal takburlah. Dia belari arnab ni bukan main laju. Kekura ni jalan merayap aje. (Aaa) jadi satu hari tu dia bejumpa la. Dia kata arnab, "Apa macam?" katanya. "Mari kita belawan belarik," dia katanya. (Aaa) kata kekura, "Boleh jugaklah kalau nak belawan," katanya.

Jadi dalam pada mula setat dia pun mulalah setat belarik. Jadi arnab ni pun bukan main kuatlah larik. Larik, larik, larik si anu ni si kekura ni lambat aje merayap. Jadi arnab ni dah telampau kuat no belarik ni jadi dah kepenatan. Dia pun letih. Dia pun duduk langsung tetido. Jadi dalam pada dia tetido tu arnab ni. Eh! Si kekura ni pun merayap jugaklah sampailah ke depan. Bila dia tejaga je si arnab ni ditengoknya kekura dah ke depan. Kalau begitu dah lah kalah dia. (Aaa) jadi itulah orang yang takbur ni pun tak bolehlah jugak nak membesokan diri. Jadi tetipulah jugak dia dengan kekura ni tadi. (Aaa) itulah cerita. [Ini dah dibukukan ni.]

c. Ambivalent

77.

T72. Pak Pandir

(Aaa) cerita menggantung kulit pele ni tadi. Dia tah macam mana gaknya dia tadi dua, dua laki bini, agaknya (Si) Si Andeh ni tah ada ke? Tak tau dah lupa saya. Jadi saya tahu dia anak dia mati satu, setakat itu yang dah saya dah ingat dia. Dia ada anak nama Si Andeh, anak dia. Si Andeh ni tak ada mati, idup. Kalo begitu matilah anak dia tadi, sorang. Habis mati tu, kata bini, "Pegilah tanam budak ni dah mati. Sebab kang bebesok boleh kita, karang bila-bila kita nak kendurik." "Ah! Yelah," kata dia.

Dibubuhnya dalam gulung tiko dibawaknyalah pegi. Dibawaknya dalam gulong tiko tadi, cice budak tu. Dah cice dah sampe sana digalikannya lobang ditanam. Tikonyalah yang ditanam! Ah! Ditanamnyalah tiko tu dia pun balik. Bebalik rumah tengok tetejerangkanglah anak, anak dia tadi yang mati tadi, dia balik jumpa. Balik di rumah cakap dengan bininya tadi. Kata dia, "Mak Andeh! Mak Andeh!," kata dia. "Bukan anak kita je yang mati, anak orang pun mati gak." "Mana ko tau?" kata, kata Mak Andeh tadi. "Aku jumpa tengah jalan tadi," katanya. "Tekangkang aje dah dah mati," katanya. "Ye!" katanya. "Ye!" "Anak, budak tadi dah tanam?" "Dah!" kata dia. "Oh!" kata Mak Andeh, "Tah anak siapalah gaknya?"

Jadi nak membuat kenduriklah. Nak membuat kendurik tadi suruhlah dia menjemput. Ah! Pegi dia. "Yang putih kepala tu pak lebe, pak aji ah!" katanya. Lagi tah apa nama? Dia suruh pak aji, lagi pak-pak lebe pak yang dijemputnya. Hah! Pak kambing! Pak kambing, pak lebe, Hah! Pak aji putih kepala burung pipit. Aleh dijemputnya burung pipit apa, kambing semua-semua nak jemput ke rumahnya. Orang betul pun dijemputnya jugak, orang kampung dia tadi. "Dah dijemput orang?" "Sudah," kata dia. Jadi Mak Andeh tu masaklah. "Ah! Bentanglah tiko. Manamana orang tu datang mana pulak nak duduk." "Ah! Yelah," kata dia. Betul jugak dibentangnyanya tiko. Bentang-bentang tiko tu penghabisannya

kulit pelenya pulak didibentanganya. [Tak cukup tiko.] Ah! Tak cukup tiko ke tah? (Di di) dia ni ada aje yang ganjil-ganjil tu tu yang diceritakan Pak Pandir. Jadi yang sebenarnya bukanlah kulit pele, ke kulit pele dia tu pulak boleh dibuat tiko beso ni bukan. Dah dibentang tiko tu apa? Kulit pele dia pun pulak diregang gak sama pulak diletak dekat (di di) di luar pintu tu. Hah! Jadi dia duduk dalam di belah dalam. Kulitnya ditambatnya belah luar tu tu bekedut-kedutlah agaknya di luar tu.

Jadi orang tu datang menyendellah duduk tadi. (Aaa) duduklah. Duduk tadi tah macam mana gaknya kuah tadi tumpah. Tumpah tu menitik pada, pada kulit pele tu. Memerocut kulit pele tu. (Aaa) tejerit-jeritlah dia. Hah! Malu dia. [Kuah panas.] Hah! Itu yang dia larik tu. Hah! Dia tu panjang sikit sunggoh. Itu punca dia lari. Ah! Dia dia lari ni duduk dua macam dua-dua ketul jugak. Jadi udah malu tadi tu dia dia larik jugak daripada itu. Larik daripada itu dia tak jumpanya gegasi ni. Dia larik tak berapa jauh gaknya dia balik elok balik. Yang dia larik jauh tu pasal dia naik-naik kapal ni. Ah! (Su su su jauh). Jadi (sa) satu cerita tadi ya. Jadi sampe tadi dahlah orang pun (te te ma) malulah tadi. Orang tu makanlah jugak tapi apa pulak Pak Andeh ni, pulak kulit pele pulak katanya dianu pulak. Dia diamlah pendek ni. Dia orang dah makan baliklah lepas kendurik. Kenduriklah maknanya. Jadi Mak Andeh ko cek marahlah.

Satu hari pulak dia tadi bedagang pulak. Dia kata, "Aku nak belayo. Besok siapkan aku sensagon," katanya. "Aku nak belayo," katanya. "Ke negeri lain nak mencari dagangan." "Betul ke ni?" kata Mak Andeh. "Iya, Ko tengoklah besok. Tak percaya aku balik esok asalkan bebunyi kapal itu aku baliklah tu. Kemaslah rumah." kata dia.

Jadi Mak Andeh tadi membuat sensagon gak sekuali agaknya dibungkus-bungkusnya. Dia pun dibawaknyalah. Pegi dibawaknya pegi tah macam mana dia menyorok. Mak Andeh ni tadi gak pegi keluar dia pun balik ke rumah dia naik atas para tu hah. Atas para dia makan. Tak ada turun-turun. Makan, makan, makan bila-bila nak berak disumbatnya bontotnya tadi dengan gak yang kain. Pulak kain tu tadi tejulo pulak celah lante tu. Lante, lante nibong dulu tu tejulo kain tu sikit (se se aaa) kain sumbat tu tadi. Gaknya dia tak tahan duduk lama atas para tadi, bebunyilah

mulut mengatakan dia dia dia balik. Bebunyilah. "Ooooootttt!" kata mulutnya. "Aaaoooootttt!" Kata, (kata pak), Mak Andeh tadi. "Ai! Si Andeh! Andeh! Bapak ko balik datang belayo," katanya. "Itu ada bunyi kapal, bunyi-bunyi janji bunyi kapal," katanya. "Dia balik cakap orang belayo." "Ye!" kata Si Mak Andeh, kata Si Andeh ni. "Ye," kata dia. "Ah! Bekemaslah kita." (Aaa) menyapu-nyapulah, menyapu di tanah, menyapu di rumah. Sawang-sawang (aaa) itu yang dia, dia habis-habis menyapu-nyapu lante semua di tanah tadi naik pulak rumah menyapu lante semua. Menyapu sawang-sawang tu, sawang-sawang tu langsung kain pulak tecelit kat apa disentap. Disentap je. Ah! Menyembolah taik tu. Habis kepala Mak Andeh tadi. "Hahlah!" kata Mak Andeh. "Apa pulak bendanya menyembo bau hapa busuknya ni?" Ala, dia pun dia pun turunlah. "Aku," katanya. "Tak tahan perut aku bukan main sakit," katanya. Alah! Kalo Mak Andeh punya marah tak tekira lagi. "Tak ko ni," kata Mak Andeh. "Tak, tak patut macam ini awak membuat saya. Tak ade pulak belayo kapal. Kapal di mana? Di atas para rupa makan kenyang-kenyang sensagon rupanya. Dia berak (tak tak) dah tak tahan disumbatnya. Kita pulak yang dapat-dapat taiknya. Mandi tadi. Hah! Kalo macam ini kita tinggalkan dia Andeh." Hah! Itu dia jumpa dengan nenek tu. "Hah! kita tinggalkan (ba) bapak ko tu. Aku menyampah," kata dia.

Bekemaslah tadi, bekemas, bekemas ambik bakul. Diambil kekain baju lelebih kurang tadi, botol minyak kelapa semua dibawaklah tadi. Bubuh dalam bakul. Dalam pada orang bekekemas tadi dia masuk dalam bakul tu dia duduk dalam bakul tu. Hah! Agaknya badannya kecil tak beso gaknya. Tapi anaknya ada tapi ada, satu mati satu nama Si Andeh. Lepas tu dia bejalanlah. Dah siap bekemas tu dia pun bejalan. Bejalan keluar hutan masuk hutan (hu) hutan. Kemudian dah kot penat tadi jadi dia, dia kencing tau. Dah telampau jauh bejalan tadi dia nak tekencing-kencing. "Habislah minyak kita tumpah Andeh," kata, kata maknya tadi. "Kenapa mak?" katanya. "Ini meleleh sampe baju aku basah ni," katanya. "Ah! Tak kiralah. Jalanlah kita." (Aaa) jalanlah. Dah penat bejalan, bejalan tadi dah penat tadi berenti. Berenti letak, letakkan junjung tadi. Dia pun berentilah di sini. Nampak pulak buah redan merah-merah, buah redan tu. Hah!

Jadi maknya tadi pulak tekanang pulak Mak Andeh ni tadi. Mak Mak Andeh ni tadi dua

Pak Andeh, Mak Andeh. "Kalo ada (pak an), bapak ko ni Andeh," katanya. "Boleh memanjat buah redan. Ini apa ko? Tak ade siapa nak memanjat. Ko tak tahu memanjat. Ko kecil lagi." "Eengeh!" kata anaknya tadi. Tengok-tengok. Macam mana tadi disesebut-sesebut. Lelama aleh menyahut. "Ada aku," kata dia. Aalah! Sekali kena marah lagi. [Ha! Ha! Ha!] "Rupa. Hah! Rupa engko yang ku junjung-junjung berapa lama tadi. Yang kencingkan semua. Hamboi!" Ha! Ha! Ha! [Minyak kelapa disapunya rambut. Ha! Ha! Ha!] Bukan kecil marahlah dia Mak Andeh ni tadi. Tapi temarah-marah tak gak sampe hati. Dia memanjat buah redan. Dapatlah makan buah redan. (Aaah) dia memanjat. Lepas tu dah memanjat buah redan tu dah makan kenyang buah redan tadi bejalan lagi.

Bejalan tuju itulah jumpa rumah nenek gegasi. Jalan-jalan sat nampak (urat) macam kampung tapi bukannya kampung. (Sit buat) pun singgah. Singgah-singgah dinampak dek anak, anak gegasi tu singgah. "Hoi!" kata dia. Dia mengata orang tu manus. "Ada manus," kata dia. "Ah! Mengapa?" kata kata kata pak, Pak Andeh, Mak Andeh tadi. "(Aaa) saya ni," katanya. "Orang gegasi," katanya. "Ah! Itu kenapa pulak? Aku nak menompang. Aku dah letih ni." "Alah! Marilah deras masuk," katanya. "Kalo balik bapak saya, mak saya matilah dimakannya," kata dia. "Mak saya tu makan orang, makan gajah, makan lembu kerebo," katanya. "Kalo begitu di mana? Macam mana gaya aku ni?" kata, kata kawan yang bedua ni. "Ah! Bior saya sorokkan bawah kawah," kata dia. (Di se) pande pulak anak, anak anak anak apa ni? Anak gegasi tu becakup. Ah! Itu tah macam mana cerita orang dedulu dia tadi ni. Sampe anak gegasi tu becakup sampe disoroknya bawah kawah. Jadi Pak Andeh Mak Andeh tu masuk bawah kawah. Diserekopnya bawah kawah tu. Duduklah belengko di situ (aa nak) bawah kawah tadi.

Dalam pada menjadi bila balik mak bapak tadi membawak, (gat) membawak lembu, membawak binatang-binatang tadi makanlah. Makan-makan tadi dia ni tadi diamlah. Lama-lama tak berapa hari dah bawah kawah tadi, tak sedo dimakan dek tikus ini tu, tak boleh tak dia perasan. [Bibir.] Habis bibe makan dek tikus tadi tak perasan dia. Takkan sakit ke? Dah, dah nak, nak jadi ceritalah. Sakit-sakit pun nak diapakan. Asyik belengko aje datang tikus dimakannya bibe.

Mak Andeh tak dimakannya dengan dengan (si si) Si Andeh tadi.

Lepas tu balik pegi lagi gegasi tu bejalan lagi ke dalam hutan tu. Balik membawak lagi binatang-binatang. Dia membawak rusa, membawak apa? (Ma) masak dalam kawah. Dah masak kawah tu dimakan. Bukan dihirupnya. Ruuuuup! Satu hari tu dia menghirup pulak. Perruuup! (Di di duk) dihirup dek nenek gegasi tadi. Apa tadi? (Aaa) kuah, Ah! Kuah kuah daging tadi. Boleh dia becakup pulak tu. "Mintak sesodok," kata dia. Jadi saya betul-betul ni cerita yang pendek cakap dedulu ni. Ha! Ha! Ha! Bahasa dia mintak sesodok tau. Jadi bahasa kita ni mintak sesodu. Hah! "Ruuruuup!" kata dia, dihirup dek nenek tadi. "Mintak sesodok!" katanya. Nampaknya, kuselkan dek Mak Andeh tadi. "Eh! Eh! Kang ditengoknya. Mati kita dimakannya." Diam dia. Jadi orang yang menghirup tadi mendengonya di mana pulak bunyi orang mintak sesodok-sesodok tadi. Kang dibuatnya lagi. "Ruuruuup!" katanya. "Mintak sesodok," katanya. Hah! Bila mendengo tadi dicariklah dek, nenek ni. Jumpa bawah kawah. Rupa-rupa jumpa bawah (tu tu aa aa aa dia) dia mengambo. "Igi ade ibe tak tak de!" Ah! Bekeututanglah dia ni tadi. Teperanjat nenek tu menengokkan dia tu. Yelah pulak putih gigi. Pulak tadi apa badannya ada semua, gigi bibe tak de. Jadi (pe ne ge) digemponya tu, (me ru ru) bekeututang tadi, teperanjat orang tadi. Ah! Bedebuslah larik. [Gegasi tu.] Ah! Gegasi tu larik, larik tadi dua laki bini. Anaknya tinggal. Ah! Dia pun bila anak nenek gegasi pun dah beredo larik sekejap dia pun dicekuhnya tungku tadi dibawaknya larik. Tidak pulak dapat dikejo dek orang tu. Orang tu ketakutan jugak si (si) gegasi ni menengok teperanjat dia. Tah gusi gaknya apa pulak bendanya tapi dah hilang. Jadi tidak dicarinya. Ah! Itulah dia dapat senang sikit. Ceritanya sampe ngan tu. Boleh pulak mintak sesodok. "Ah! Mintak sesodok," katanya.

78.

T73. Pak Pandir

/Cerita yang terakhir bernama cerita Pak Pandir./ Mak Andeh nak pegi ke ladang. Dah tu dia, "Pak Pandir! Pak Pandir! Engkau karang aku tinggal, mandikan budak. Matahari gat-gat kang

ko mandi budak!" (Aaa)! Lama, "Aku nak pegi ke ladang." ((Aaa)) lama kata Pak Pandir, "Ye leh! Aku andi arang," kata dia. Lelama datang dia ni tadi tinggal rumah dijerang air panas. [Panjang sikit cerita.] Tengah mendidih-dideh air [Itu dengo gak-gak tadi. Ya!] Hah! Gak-gak. Nah! Dia dengo dia kata matahari gat-gat tadi dia kata air menglegak. Dia pun jerang air tu melegak. "Hah! Ari andi! Ari andi nak! Ari andi! Engko!" kata dia. "(Aaa) aaa ata ari dah nak, air dah gak-gak ni," kata dia. "Mari!" Dia pun mandikan anak dia. Serenge ajelah anak dia kena air panas. "Engko uka ye nak! Uka engko! Nak andi air anas! Nak air gat-gat!"

Lama datang dia ni tadi dah mandi, budak ni tadi diangkat dudukkannya anak tu. Dalam duduk, dudukkannya lah. Pakaikan baju apa. "Uka ko nak! Uka ye!" kata dia. Budak tu tak boleh becakap lagi. Dia menjerenge begitu. Hah! Lama ge cerita tu, lelama kata dia, "Hah! Dah! Engko dah mandi andi ya! Hah! Lama datang emaknya pun balik. Emaknya balik. [Siapa lagi tu?] "Budak dah mandi Andeh?" [Laki dia balik?] Bini ni! Dia bodoh! (Aaa)! Dah balik, (aaa) ini, Eeh! "Budak dah mandi?" "Dah! Air gak-gak aku andikan." "Hah! Tegat?" Dia tak tau juga, bininya. Sekali tengoknya anaknya dah kojol dah. "Eee! Dah mati budak! Apasal engko mandi air menglegak? Ye! Engko bubuh air gat-gat tadi. Ini gak!" Ha! Ha! Ha! Hah! Air gak-gak. Dah mati.

Dah mati tadi dia, dia pun (aaa) apa nama ni? Nak tanam anak dia. Nak tanam dia, anak dia tadi. Dia bungkus-bungkus anak dia nang tiko. Dibungkus dengan tiko dia suruh Pandir tanam. Pak Andeh tadi tanam. Jadi. Ha! Ha! Ha! "Bawak ko tanam," katanya. "Budak ni," katanya. "(Tik), dengan tiko-tiko," kata dia. Rupa dibawaknya. Ha! Ha! Ha! Junjungnya, dipikul anak dia, dia pegi tanam sana. Ditanam dengan tiko tanam. Budak tu dia cece. Dia nak balik, dia tanam betul-betul. "Hah! Dah! Anak aku dah ati," katanya. "Anam!" Dah tanam dah apa, dia pun balik. Menangis dia sambil dia tu, "Anak aku ati! Dah tak ada!"

Lama-lama, jalan-jalan jumpa budak tegolek, anak dia. Ha! Ha! Ha! "Ee eh! Tak ada anak orang ati! Anak orang ada ati! Cece kat ini anak, anak orang etak kat ini ye," dia kata. "Tak ade anak aku ati orang. Anak, anak orang ada gek ati," kata dia. Dia balik le ke rumah. "Deh!"

Deh!" "(Aaa) benda?" "Tak lah anak kita orang ati. Anak orang ain ade gek ati." "Tang mana ko jumpa?" "Ade tengah alan tadi." "Anak orang! Ah meh! Mana? Aku nak nengok." "Betul la ko ni kutuk Pak Pandir! Mari kita tengok kat tiko. Ade tak?" Tengok kat tu tak ada. "Oh! Anak ita!" katanya. Ha! Ha! Ha! Lama dia pun anu. "Oh! Anak di, anak kita cece! Dikatanya, kata dia anak orang ati. Kau tanam tikau aje Andeh!" "Heh! Aku ata anak orang ati." Hah! Balik le. Dah, dah habis.

Lama kata dia Pak Pandir, panjang juek! "Pegi!" kata dia. "Aku nak kendurikkan anak kita ni," kata dia. "Pegi carik kerebau." Ha! Ha! Ha! Dia bagi duit seratus carik kerebau. Dia pegi jalan, jalan, jalan. "Tang mana kerebau Andeh, Mak Andeh?" "Dekat sawah sana! Dekat (aaa aaa) dekat sawah." "Macam mana rupa Andeh?" dia tanya juga. "Asal makan rumput!" Dia nak marah aje Mak Andeh tu. Pegilah. Tengok orang tu tengah menajak, tengah menajak tu. "Hei! Aku nak ni, nak, endakkan ni, nak-nak bau!" Kata orang tu, "Ini tajam!" "Bau! Rumput!" Orang tu, "Beri duit." Tambatnya. Dia nakkan tu juga. Bawak balik rumah tambatnya dekat pokok. [Cangkul?] Tak! Tajak. Ha! Ha! Ha!

Lama, "Mana dia kerebau deh?" "Tu! Aku ambat kat itu. Dia akan umput." Pegi tengok tajam. "Pegi pulangkan! Ini bukan kerebau! Kerebau yang nang betanduk tu," kata dia. Hah! Ha! Ha! Ha! "Tanduk begitu!" kata dia. "Hah! Badan beso itu macam," kata dia. "Mulut ada dia jang." Pegilah dia. "Engeh! Ambek! Aku tak nak ni! Aku nak nang, nang tu, (lo rut). Nang, nang dalam, nang dalam itu, dalam sawah, awah," kata dia. "Oh! Kerebau!" kata orang tu. Ha! Ha! Ha! Ah! Jual kerebau. Bagi duit seratus. Tak, tak nak dia jangka. Ambek, bawak balek. "Mana dia kerebaunya Andeh, Mak Andeh, Pak Andeh?" "Tu hah!" Dah sembeleh dah apa, dah masak la konon (aaa) satu kawah.

"Pegi jemput orang!" kata dia. Dia pegi jumpa nek gegasi. Ha! Ha! Ha! Nek gegasi tengah memberi anaknya makan. Lelama, berani dia! "Nek! Oh nek!" "Apa cu?" kata dia. "Oh nek!" "Nak apa?" "Aya nak emput rumah. Mak Andeh uruh atang umah akan nasik. Nak uri anak (aaa) anak aya," kata dia. "Nak uri anak aku, belum ni, anak, anak, nak uri anak aku ati aren." "Oh! Aku nak beri anak aku makan macam mana ni?" kata nek gegasi. Dia kata, "Bior aya agi

akan." "Hah! Tengokkan dia tu." Ha! Ha! Ha! Apa pegi nenek gegasi tu sama dua-dua laki bini. Dia suruh jemput bilal sama imam dijemputnya nenek gegasi. Lelama, kalo Mak Andeh punya panas hati tak tekira lagi. Mak Andeh pun dah takut. Nenek gegasi! "Mak! Aku kena jemput," kata dia. "Ye nek!" kata dia. "Nak kendurik anak dia," kata dia. Apa nama ni? Nasik dah satu kawah, lauk dah satu kawah. Apa? Nenek pun duduk dekat situ mengadap ajelah daging sama tadi nasik. Habis le satu kawah. Lengah dia mengabis.

Dia tinggal tadi apa kereja dia? Dia beri anak orang tu makan. Dicocok dalam mulut budak tu. Diasaknya! Mulut orang tu beso. Ha! Ha! Ha! Diasaknya nasik, diasaknya apa? Dirodok-rodok. Lama nyerengai anak orang tu. "Dah kenyang mulut ko ye! Dah nyang!" kata dia. Ha! Ha! Ha! Dah nyang. Dah nyang rut ko. Lelama dia pun dah siap dia beri makan tadi tinggalnya. Nenek pun nak balik. "Ko dah kenyang anak aku?" "Dah! Dah nek! Nyang dah! Nyang perut dia, dia do," kata dia. "Dah nyang!" Dia pun larik. Dia dah tak adalah takut juga tu. Dia balik ke rumah.

Mak Mandeh pun pada marah. Mak Andeh kata, "Apasal ko jemput gegasi. Engko tak dapat makan lagi dah habis. Sedut dek nek gegasi." "Hah! Ini karang nek gegasi. Alah! Anak ia dah ati agaknya. Aku hasak, hasak perut. Ha! Ha! Ha! Dia makan mati." Lelama kata dia, "Mari kita larik deras. Larik!" Dia pun larik aje. Tak duduk situ lagi. "Kita bodoh!" Dia pun larik laki bini. "Ini kang mampus! Makan kita ni!" kata dia. Apa? Gegasi tu datang menurut. Tengok anak dia dah mati. Dia pun datang aje menurut. "Mana pande dia?" kata dia. "Anak aku dah mati!" kata dia. "Ku makan dia," katanya. Dia dah jauh dia larik. Tah mana dia larik. Dia ngajak Mak Andeh tu, mengajak dia menyeberang laut, laut. Hah! Menyeberang sungai la konon. Gergasi tak boleh nak menyeberang sungai tu. Lama nek gegasi datang dekat sungai. Dia kata, "Kan camane aku nak dapat engkau?" Kata dia, "Kalo nek nak dapat saya." Kata dia, "Nek nak apat aya." Kata dia, "Ambek ayan ata, macuk dalam ayan." Ha! Ha! Ha! Dalam tempayan dia suruh masuk. Tepuk-tepuk tempayang tu masuk air. Tenggelam nenek gegasi. Habis la, habis. Habis! [Habis cerita tu?] Pembobong betul cerita jaman dulu.

SEX

79.

T74. Sultan Pahang

Ini tesebut zaman purbalah. Al-kisah zaman purba ni zaman pemerintahan Pahanglah. Jadi kita tahu ni orang, Sultan Pahang ni semuanya bukan dalam sejarahnya memang dia dia punya barang beso-beso, panjang. Ha! Ha! Ha! Jadi zaman dia mula-mula dulu datuk nenek dia pun memang bepikul orang kata, Sultan Pahang ni. Jadi satu hari dia ni kereja memburu. Bawak pasukan dia temenggong bebagai semua, palawan-palawan dia, tentera-tentera pergi memburu. Bepikullah dari sini ke sana. "Ah! Kita bergerak sekarang! (Mem ak!) Bawak, Datuk Temenggong." "Baiklah Tuanku." Tiba bejalan, bejalan, bejalan, "Ah!" kata "Eik! Apa ada yang keras sangat ni di depan ni? [Ha! Ha! Ha!] Datuk Temenggong! Sila pegi lihat di sana." "Ampun Tuanku!" [Ha! Ha! Ha!] Belarik temenggong. Semua masing-masing takut karang kalo disulanya, naya aah! Belarik pegi. Sampe-sampe sana dia pun balik memengah-mengah. "Ampun Tuanku! Beribu-ribu ampun. Bawa yang di depan tu ialah..." dia kata. "Pohon balak yang amat besa." "Ah! Alihkan," kata dia.

Bejalanlah lagi pikul, pikul bawak, kan main panjang. "Oooit!" kata dia. "Ini lain macam? Terasa sejuk. Apa hal ni? Lekas temenggong pegi lihat apa yang di depan." Balik-balik mencungap-cungap, "Ampun Tuanku! Perigi buta." Perigi buta ada dalam hutan pasal sejuk, kepala dia dah kena perigi buta. "Ah! Alih tempat lain." Jalan, jalan, jalan lagi tesendal busut kan main besa tau. "Wah! Ini," dia kata. "Temenggong! Semacam gak ni. Keras tidak sejuk tidak. Tapi lembut ada keras pun ada." Dia pun belari ke depan. "Ampun Tuanku! Yang ni tuanku..." dia kata. "Busut jantan kan main besa." "Eh! Ko halihkan tu," dia kata. "Disampuknya barang aku." [Ha! Ha! Ha!] Dia pun mengalih. Alih-alih bejalanlah lagi. Sap! "Ei! Yang ini lembut. Apa halnya ni temenggong? Lembut semacam sedap pulak rasanya," kata dia. [Ha! Ha! Ha!] Hah! Belari temenggong. Belarik-larik sampai-sampai je tu, "Ampun Tuanku! Beribu-ribu ampun. [Ha! Ha! Ha!] Ha! Ha! Ha!

Yang di depan ni kayu balak tidak, perigi buta tidak, busut jantan pun tidak.” “Jadi apa? Apakah gerangnya?” kata dia. “Yang ini...” kata dia. “Tuanku! Ini pantat gajah! [Ha! Ha! Ha!] Jangan ko alih,” dia kata. [Ha! Ha! Ha!] “Bior dia di situ. Biar beta sorong mempelahan.” [Ha! Ha! Ha!] Jadi bila kena dengan pantat gajah, aah! /Lagi Zi./¹⁸

80.

T75a. Penghulu¹⁹

Ini cerita pasal penghululah. Ini cerita tentang Pahang jugak. Jadi pada zaman dulu memang kelaziman sultan ni kan jadi upacara rasmi dia tiap-tiap tahun dia akan pegi menziarah ke desa-desa, ke kampung-kampung. [Sultan Pahang!] Jadi upacara dia, biasa siang dia melawat pegi ke masjid, menengok kampung-kampung, tanam-tanaman. Penghulu dia ready aje, penghulu tua dengan penghulu muda. Jadi sebelah malam hah! Dia mesti ada persembahan dia. Penghulu ni mesti carik dua wanita, pempuan anak dara. Janda dia tak mau, budak dia tak mau. Tiap-tiap tahun itulah persembahan dia. Kalau itu selamatlah penghulu ni boleh naik pangkat dan macam-macam.

Jadi pada satu tahun itu orang kata tahun malang bagi penghulu-penghulu ni. Tahun kemarau. Buah-buahan tak jadi. Yang ada durian baru nak beputik, kerdas ada, lelain semua tak menjadi. Padi-padi semua habis. Anak dara pun nak dipersembahkan tak ada. Janda dia tak mau. Anak dara pulak kang tu yang budak kecil-kecil ni sangat, pecah pulak takut penghulu ni. Jadi masing-masing bepik, pike. Alah! Penghulu tua dengan penghulu muda punya risolah macam mana ni. Jadi mereka ni dua-dua ni benekadlah. “Sultan datang kali ni...” kata dia. “Nasiblah!” Masing-masing, penghulu tua bawak kerdas. Penghulu muda bawak (put), nak bukti jugak bukti dengan sultan ni, putik durian dibawaknya. “Hah! Kita ni matilah kita ni bedua.”

Jadi dia pun datang siang tu dah rasmi sana rasmi, melawat ni sampailah belah malam.

Panggil dua orang penghulu mengadap, dah memang dia nak itu gak. Teketor-ketor penghulu. Yang mula keluar mengadap ni penghulu tua, ketor-ketor bawak sejombot apa? Kerdas. “Ampun Tuanku! Beribu-ribu ampun. Sembah dukacita patik pohonkan.” “Hah! Kenapa?” “Tahun ni sungguh malang. Buah-buahan pun tak menjadi. Yang ada inilah buah kerdas. Durian pun baru beputik pepagi hari ni. Baiklah ada tuanku.” “Habis yang macam mana yang belah malam ni?” Disergahnya. Oop! Tekekor-kekor. “Ampun tuanku! Nampaknya tak dapatlah tahun ini. Yang ada janda-janda pun dah teruk sangat. Yang ada budak-budak pun saya takut menjerit.” “Jadi tak adalah persembahan ko ni?” “Tak ada.” “Mari sini kau,” kata dia. “Bukak (moho), bukak seluor.” Dia dah teketor. “Mati aku,” kata dia. “Habis!” “Apa yang ko bawak?” “Ini bijik kerdas je.” “Ah! Menonggeng!” kata dia. “Alah! Mati aku. Ini ini bebuihlah ponggong aku ni,” kata dia. Ingatkan dia ni nak kena sula. Diambiknya sebiji, tuanku ni disumbatnya bijik kerdas. Sumbat bijik kerdas. Jadi bukan sakit dia bantai ketawa. Mengapa dia ketawa? Ah! Itu dia bepik tadi. Mengapa dia ketawa? [Ha! Ha! Ha!] (Mengap) mengapa? Ini kemahiran bepik secara kritis dan kreatif. [Sebab penghulu yang nak datang tu, putik durian.] Ha! Ha! Ha! Tu dia. Dia kata, dia sambil dia kalo kena sula, “Kerdas ni ada gak licin,” dia kata. “Ko jaga penghulu muda sikit ni lagi,” kata dia. “Kang kejap lagi kau kena panggil. Hah! Kau rasa putik durian yang beduri tu. Ko rasalah ponggong kau,” kata dia. [Ha! Ha! Ha!] Itulah dia. Kik! Kik! Kik! Ketawa. Kik! Kik! Ketawa. Teringatkan penghulu muda. [Muda.] “Kejap lagi ko rasalah. Aku ni kerdas ni licin jugak,” dia kata. “Kau putik durian kan main kuat duri dia,” dia kata. “Mampuih ponggong kau,” kata dia. Ha! Ha! Ha!

81.

T75b. Penghulu

Pada zaman dulu ye, Sultan Pahang ni memang terkenallah sultan yang sangat disayangi dan sultan yang hebatlah, besa segala-galanya besa, Sultan Pahang. Jadi dia ni memang hebatlah. Kerja dia melawat daerah-daerah, melihat perkembangan rakyat dia hidup dia macam mana? Hah! Sambil dia tu pegi melawat tu. Hah! Orang menyambut dengan baik. Tapi

¹⁸ Zi is short for Azizi.

¹⁹ T75a and T75b is the same story told in the space of a month by Abu Zarim.

malam tu mesti ada pesta untuk dia. (Aaa) ini kereja Sultan Pahang dulu. Jadi tiap-tiap tahun tu dia pegilah ke kampung tu ke mukim ni. Wah! Begelutlah penghulu tua, (pemu) penghulu muda siang menyiapkan macam, macam-macam pembukaannya menunjukkan bahan-bahan pertanian, menunjukkan (aaa) kemajuan kampunglah.

Jadi pada satu ketika tu zaman sangat merosot. Dia masa melawat (kam kum kum) ke mukim ni, bebuah pun baru mula beputik, buah durian kecil-kecil je. Buah yang ada kerdas. Hah! Kerdas adalah sikit, durian kecil baru beputik. Haa lelain pun manggis baru beputik. Allah! Ini yang sebenarnya sultan ni punya melawat yang dah tunjuk tu malam dia endak, endak anak dara mesti tido dengan dia, dua. Penghulu muda dengan penghulu tua mesti carik. Hah! Tak carik memang turun pangkatlah penghulu tu memang dikerejakannya. Jadi penghulu ni memang taulah. Dia carik. [Rasmi dia.] Rasmi kan dia mesti malam mesti dia mencariklah tu. Adalah tempat dia.

Haa! Bila sampe malam dia keluar aje. Panggil penghulu muda penghulu tua. "Haa! Persembahannya." Memang dia nak baik-baik punyalah. Janda dia tak mau budak-budak dia tak endak. Budak-budak pun orang takut, takut kot pecah. Maklumlah Sultan Pahang punya. Masing kata pembawakkan dia dahsyat. Jadi musim itu musim orang kata musim kekeringan, kemarau ni buah sikit-sikit baru ada. Penghulu tua penghulu muda ni punya susah hati. Carik anak dara anak tak ada. Janda kang kot takut pulak sultan murka. Nak pulak remaja takut pulak kalo pecah pulak benda ni kang hancur pulak dia. Takut dia. Jadi dia dua orang ni nekadlah. Buat keputusan apa yang ada ni itulah yang nak dipersembahkan. Jadi malam memang tak dapat. Betina memang tak dapat malam tu. Punya risau masing-masing pucat menggigil dia datang tu. Cakap tak tentu harah penghulu muda dengan penghulu tua. Jadi masing-masing nak menunjukkan kebenaran dia ni. Menunjukkan. Cariklah. Penghulu tua bawak kerdas aje dia nak sembahkan nak menunjukkan pada tuanku inilah kenyataan. Musim kemarau musim tak ada benda ni zaman meleset ini yang ada, buah kerdas bawak dek penghulu tua. Penghulu muda pun nak menunjukkan kenyataan. Dia (mene) inilah yang ada. Buah-buah tak ada apa. Putik semua putik yang ada nak ni putik durian yang jatuh. Ah! Itu dia nak menunjukkan

pada tuan tuanku, Ho! Nak menunjukkan bawak barang. Masing-masing bawak sejambak-sejambak.

Malam tu sampe je. Wah! Sultan ni dah tesenyum aje. "Ini mesti adalah." Biasa memang adalah dia punya malam tu habuan. Penghulu muda bawak yang bagus-bagus punya. Penghulu tua pun bawak memang best-best punyalah. Haa! Penghulu tu memang kekallah dekat situ. Ko tidak naya. Ini mula-mula masuk penghulu tua bawak kerdas sepuncut. Haa! "Ampun tuanku! Beribu-ribu ampun. Sembah patik harap diampun." "Macam mana penghulu tua keadaan mukim kampung ni? Macam mana?" "Wah! Semua sangat baik. Tapi malangnya tahun ini tahun meleset. Kemarau semuanya. Semua barang tak ada. Jadi malam ni patik sangat dukacitalah tidak dapat mempersembahkan mana-mana wanita. Dah puas dah patik mencarik dalam kampung ni. Ampun tuanku. Tak dapat patik carik." "Lagi umph!" Dia disergah. "Apa yang ko ada?" katanya. "Ini yang patik ada." Menggigil-gigil. "Buah keredas ni yang ada." "Hoh!" dia kata dia marah. "Bokak kain," katanya. "Menonggeng!" Dia pun menonggenglah. Hah! Kata ni, "Kalo tak bedarah ponggong aku pulak, kang pecah dikerejakannya." Punya penghulu tua punya takut, menonggeng. Dia pun ambik, ambik keredas tu ditekannya sebiji dalam bontut tu. Hee! Hee! Penghulu tua ni tak pulak rasa takut ke hapa, dia tesenyum. Tesenyum. Mengapa dia tesenyum? Hah! Mengapa dia tesenyum. [Tah! Tak tau.] Hah! Dia teringatkan penghulu muda. "Aku ni keredas," dia kata. "Ada gak licin. Ko kang ko bawak putik durian ko jagalah ponggong kau." Hah! Itu dia. Dia tepaksa tesenyum. Dia tak de takut apa dia tesenyum aje. Bila dia masukkan kerdas tu dia senyum. Mengapa dia senyum? Hah! Dia teringatkan penghulu muda. "Aku ni," dia kata. "Kerdas licin gaklah. Karang kalo kena ko karang putik durian beduri. [Disagat pulak.] Disagatnya ponggong ko, bontut ko. Memang ko tak lalu lah dua tiga hari. Hah! Itu dia. Sampai gak itulah.

82.

T76. Lalat dengan Katak

Ini cerita lalat dengan katak la. Yang itu zaman-zaman dulu punya cerita la. [Aaa! Zaman

dulu.] Klasik! Ini klasik juga. [Klasik la! Kira tradisi lisan betul sikit. Ha! Ha! Ha!] Ini lalat boleh becakap la! Lalat, katak semua boleh becakap kan. Ini katak. [Zaman Nabi Sulaiman la ni.] Lalat dengan katak ni dia datang. Dia nak, dia plan nak mengembara tau. Jadi lalat dengan katak dia, dia dah bebincang la. Last-last kata, dia sahabat baik kan. Lalat dengan katak ni last-last kata dia, teringin sangat nak mengembara la. Katak ni pun kata dia pun teringin sangat nak mengembara. "Apa kata kalau?" dia kata. "Apa kata kalau kita dua orang mengembara bersama-sama la kan." Dia nak mengembara besama. Jadi dia, dia plan tarikh ni, tarikh ni, berapa haribulan apa semua dia akan mengembara la. [Oh! Dia dua eko tu nak mengembara la?] Dua eko nak mengembara. Jadi sampai masa dia orang dah buat persiapan apa semua kan. Mengembara! [Ha! Ha! Ha!] Persiapan! [Persiapan! Ha! Ha! Ha! Bawak bekal!] Bawak bekal semua. Nak mengembara ni.

Jadi pegilah mengembarakan. Jadi katak ni jenis katak terebang punya yang kecil tu kan. [Aaah! Katak lompat.] Kan yang kecil, katak terebang, katak lompat, terebang (ting), jauh tu kan. [Ha! Ha! Ha!] Jadi lalat terebang-terebang lambatkan, terebang-terebang lambatkan. Lalat kata, "Hei katak! Cip! Penat la aku terebang ni." [Ha! Ha! Ha!] "Ah! Tak apa! Ko hinggap belakang aku ni. Aku terbang. Ah! Aku, aku lompat sejauhkan." [Bawak la.] Bawak la jauh pegi sana pegi sini. Rumah dia sana. Mengembara tau. Pegi jauh kan. Sampai tepi sungai. [Hah!]

Sampai kat tepi sungai ada satu orang pempuan, janda tau! Janda ni dah mati (su), dah memang, ye lah! Janda mati suamilah! [Ha! Ha! Ha!] Ha! Ha! Ha! [Tak mati! Kena cerai la! Ye? Mati la. Ha! Ha! Ha!] Janda, janda tengah basuh tau, tengah basuh dekat tepi sungai. Kan dulu, dulu mana ada air paip semua kan. Jadi (ma), basuh tepi sungai kan. Basuh sungai pakai kain batik kan. Singkat kain batik. Jadi dia kangkang masa dia basuh nganggang tu kan. Jadi lalat dengan katak sudah tengok tau. "Eh! Ini tempat berehat bagus ni," dia kata. [Ha! Ha! Ha!] "Ini tempat berehat ni!" Jadi lalat, katak katakan, "OK! Lalat engko pegi reki dulu tengok. Macam mana tempat tu." [Reki dulu.] Reki tempat. Tengok macam mana? Apa? Ceritakan ni. [Ha! Ha! Ha!] Lepas tu lalat ni terebang tau. Terebang, terebang, terebang masuk. Masuk dalam ni kan. Dia tengok, tengok, tengok dalam

dia hinggap dalam ni kan. Dia tengok. "Eh! Ini cantik ni! Ada semak apa semua kan." [Ha! Ha! Ha!] "Ini bagus ni! Ada lembah apa semua la. Katak boleh duduk dalam ni," dia kata kan. [Ha! Ha! Ha!] Dia pun report balikkan bagi tau dengan, dia pun naik balik. Dia beritahu dengan katak. Dia kata, "Ada tempat cantik la! Memang cantik! Semak ada, lembah pun ada. Lembab-lembab sikit! Memang sesuai la untuk kita dua nak berehat kan." (Aaa!) Dia pun turun. [Ha! Ha! Ha!] Dia pun dua-dua turun. Ngeh! Yelah! Janda! Benda tu dah besokan. Katak ni pun, zoop! Masuk dalam. Tapi dia tak berasa. Janda dah beso tak berasa tau, geli-geli begitu aje kan. [Ha! Ha! Ha!] Yang lalat hinggap kat luar. Dia geli-geli le juga kan. Dia apa bendakan? Dia geli-geli dia goyang-goyang sikitkan.

Jadi rupanya dalam gak masa yang sama, mat dia tau, boyfriend janda ni. Janda ni ada boyfriend, datang tau. Dah mat dia datang tepi sungai tu kan dia kata, "Mah!" "Hahah!" "Ko tengah buat apa tu?" "Tengah basuh kain," dia kata kan. (Aaa) dia kata, "Mari kita balik cepat la," dia kata. "Ah! Nanti la dulu," dia kata kan. "Orang basuh kain ni kan!" dia kata. Wah! Dia tu pun, dia pun naik tau. Lepas dia basuh dah, dah dia, dah siap basuh dia naikkan tau. Sampai tebing kan tak sempat naik. Nak naik atas nak pegi mana lagi? Kat situ ditalenya. [Ha! Ha! Ha!] Buat kereja kat tepi tebing tu aje. Buat kereja! Lalat dengan katak dekat dah lu, dekat situ. Lalat keluar. Katak kat dalam kan. Dia tala kat situ jugak.

Jadi bila dah siap, dah tale, tale, tale tak semua kan. [Habis lepas tu?] Dah siap dia (ma), main dengan janda ni. [Hah!] Lepas tu dia pun keluarlah, terebangkan. [Hah!] Lepas keluar! Lepas tu bila dia dah siap je, lalat terebang, terebang jatuh tau. Terebang, terebang jatuh. Yelah! Kena tale benda tu. [Hah!] Benda tu orang main tapi benda tu ada. (Bi), lalat dengan katak ada kat dalam kan. [Haah!] (Aaa) jadi lalat bila kena, naik, lalat terebang jatuh, terebang jatuh. Katak jadik, katak keluar je, katak keluar dari benda tu kan! Ha! Ha! Ha! [Mabuk!] Keluar, keluar (kep), kaki besilang dia. [Ha! Ha! Ha! Jalan dia pening.] Jalan besilang, pening kepala. [Ha! Ha! Ha!] Ha! Ha! Ha! Besilang kaki! Ha! Ha! Ha! Lepas tu dia orang, orang buat laporan tau. "Apa cerita?" dia kata. "Ko terbang, terbang jatuh ni kan?" "Ah! Aku tengah-tengah rehat," dia kata. "Aku nampak beso loceng. [Ha! Ha!

Ha!] Kan beso! Hantok kepala aku. Pening kepala aku." Ha! Ha! Ha! [Ha! Ha! Ha!] Lepas tu lalat tanya, "Yang ko pasal apa macam itu pulak?" "Aku tengah rehat-rehat kat dalam. Heh! Datang ulo nak patuk aku. Aku elak," dia kata. [Ha! Ha! Ha!] Ha! Ha! Ha! Action dia! "Aku elak! Dia datang ni. Dia nak patuk sebelah kanan aku elak sebelah kiri. Dia datang sebelah kiri aku elak sebelah kanan. Heh! Tapi tak tahan bisa dia keluar lepas tu. Pedih!" [Ha! Ha! Ha!] Ha! Ha! Ha! Habis satu cerita. Tak larat dah.

83.

T77. Tikus dengan Monyet

Tikus! Ini cerita, ini cerita tikus dengan monyet la! Ada yang cerita monyet dengan monyet juga betandingan. Tapi dengan yang dengar, aku terima ijazah yang aku terima kan! Ha! Ha! Ha! Cuma tikus dengan monyet la. Ha! Ha! Ha! [Ha! Ha! Ha!] Dia tikus dengan monyet ni betanding tau. Nak uji siapa yang kuat. [Heeh!] Dia kata, "Meh!" Dia kata, tikus kata, "Aku kuat! Aku lebih hebat!" dia kata. "Walaupun aku kecil aku kuat," dia kata. Monyet kata, "Tak eh! Akulah kuat! Ko tengok aku lompat ke sana." Tikus kata, "Eh! Tengok aku boleh (ker), gigit macam-macam benda, tebok sana tebok sini. Tak ada masaalah. Boleh tebok tanah lagi apa semua kan. [Ha! Ha! Ha!] Ko boleh buat?" "Tak boleh!" Dia kata, "Mana-mana? Jadi kita betanding hari ni." [Ha! Ha! Ha!] Tikus bijak juga tau. Tikus pike-pike kalau betanding kuat, kekuatan dia kalah. Jadi kata, "Sekejap lagi gajah lalu." Gajah lalu. Dia kata, "OK! Kita buat ginilah. Ko tengok gajah kan. Kita uji kekuatan mana lebih kuat. Batang siapa lebih kuat. Engko punya ke aku punya kuat?" Hem! Jadi kata monyet, "Akulah kuat." kata tikus, "Aku kuat," dia kata kan. Berentap la. Jadi monyet, kata tikus, "Engko pegi turun dulu." Monyet pun turun. Dive dulu kan, dive belakang gajah. Dive! Buat kereja, membuat kereja tak ada benda. Gajah relek aje. Heh! Gajah tengok tak ada benda. Tak ada rasakan. [Ha! Ha! Ha!] Tak ada rasa apa benda relek aje. Lama-lama pun monyet yang terair ko tau. [Hah!] Monyet yang terair dah tak boleh tahan. Heh! Dia kata, "Lepaklah!" Dia naik atas. Ke atas relek kat atas pokokkan. "Ah! Tikus ko turun la dulu. Engko pulaklah. Engko punya giliranlah pulak." [Ha! Ha! Ha!]

Tikus pun turun. Rupanya tikus ni lama tau. Buat ke, bila buat kereja lama dengan gajah ni. Dia tahan, dia control, tahan lama. Buat-buat tak de benda. Relek lama. Yang monyet dah ngantuk kat ataskan. Penat dah menunggu lama, tikus ni lama. Yang dia geram dia ambik kelapa baling. Dah geramkan. Dia baling kena kepala gajah. Jadi gajah bila kena kepala dia, dia pun menjerit gajah tu. Weeeak! begitukan. Tikus pun perasan tau. "Gajah relek gajah! Kecik aje tak beso. Kecik aje tak beso. Tak sakitkan. Sikit aje ni sikit aje." Tikus tu perasan. Ha! Ha! Ha! [Ha! Ha! Ha!] Pada hal gajah, gajah ni kepala kena, kena, kena kelapa. Kena kelapa. [Kena kelapa! Ha! Ha! Ha!] Tikus ni perasan. Kata dia kata, "Relek gajah! Kecik aje tak beso kecil aje. Relek!" Ha! Ha! Ha! [Ha! Ha! Ha!] Dia perasan dia menjerit kerana benda tu. Ha! Ha! Ha! [Ha! Ha! Ha!] ini, ini versi banyak.

84.

T78. Kena Tawan

Tiga orang pegi nilah, zaman dulu-dulu jalan. Jalan dah tu kena tawan dengan orang aslinah. (Aaa), dah, dah tawan dengan orang asli tu (Aaa) nak kene (re), kena inilah nak kena hukum, nak kena rebus dengan air. Dah tu tapi penghulu tu, penghulu tu, tok penghulu tu cakap, "Syarat dia senang aje. Ko puaskan nafsu anak dara aku. Kalau puas tu lepaslah hukuman." (Aaa) tu, katanya (peng) katanya ketua dia, "Aleh! kalo setakat nak puaskan nafsu tu tak payah." Kata dia, "Senang punya kereja. Bagi anak buah aku pegi." Pegi anak buah yang pertama pegi. Waawaawaaaah! Peluh-peluh keluar tak dapat dia. "Oh! Serender," dia kata. "Ah! Sorrylah tak boleh." Masuk pulak yang kedua. Masuk-masuk yang kedua pun sama gak. Waawaawaaaah! Serender. Last sekali baru masuk yang tu masuk bos dia masuk. Masuk lama. Waawaawaaaah! Keluor-keluor peluh kepala. Ha! Ha! Ha! Apa cakupnya? "Ah! Sekali sekala kita guna kepala." katanya. Rupa-rupanya dia kepala pun masuk. Ha! Ha! Ha! Dengan kepala-kepala masuk.

T79. **Raja Banjar**

OK lah! Ini cerita lagi cerita Banja la kan! Orang Banja. Tau kan orang Banja kan? [Heh!] Raja! Raja Banja ni! Raja Banja' ni ada kurang ajar sikit. [Hem!] (Aaa)! Tapi dia punya barang tu memang panjang. Konek! Koneklah orang cakapkan. [Ha! Ha! Ha!] Dia punya konek panjang kurang-kurang dari sini sampai ke bank sana tu.²⁰ [Hoh! Ha! Ha! Ha!] Jadik bila dia jalan, [Udah cerita!] dia jalan bawak, bawak hulubalang tau. Hulubalang dia tukang pikul dia punya [Hah!] barang dia tu. Memang tukang pikul la kan.

Dia kerja dulu mana ada jalan raya kan. [Hutan la!] Hah! Dia keluar masuk hutan, keluar hutan masuk hutan baru jumpa pekan. Masuk hutan. Jadi cek! Kat utan kan! Jadik yang, yang paling depan ni kong hajo, Tau! Yang, yang memikul tu. Hah! Kat kepala dia tu lah. [Dah tau la. Dah malaslah pekerja dia.] Dah malas dah, dah pedaplah. [Dah pedap la!] Sekali dia nampak duri tau. Durikan! Duri ni, orang-orang Banja panggil onak tau. [Hah!] Em! Dicocok! [Onak!] Aaa! Kepala dia tu. Kepala (aaa) yang depan sekali tu kepala. Dicucukkan dekat duri tadi tu. [Dekat onak la.] (Aaa) dekat onak. Jadik raja ni pun, cek! Raja ni pun sakit la kan. [Aaa yelah!] Sakit! Mesti sakitkan. Dia pun panggil la depan. "Ayu! Napang tuh?" kata dia. [Ha! Ha! Ha! Napang tu?] "Padih banar!" kata dia. Ha! Ha! Ha! [Ha! Ha! Ha!] Jadi, jadi dia yang de yang depan tu tadi pun sound balik la kan ye? [Eem! Em!] Sayup-sayup je, Mat! Dengor. [Em!] "Onak!" kata dia. Onak tu duri la kan. "Onak!" kata dia. Raja tu pun sound balik la, "Undur!" kata dia. [Ha! Ha! Ha!] "Undur! Gostan lagi! OK! Jalan lagik!" kata dia.

Dia pun jalan. Jalan, jalan jumpa gajah. [Eh! Ha! Ha! Ha!] Gajah betina. Gajah tu tengah tido tau. Nonggeng gak gitu. [Ha! Ha! Ha!] Jadi dia, eh! Bukan gajah! Lembu! Lembu! Aaah! Lembu, lembu. [Lembu utan la!] Hah! Lembu

hutan la. Jadik lembu betina la kan. Jadik yang depan ni ada kurang hajo sikit dia masukkan dalam pantat dia tu la. [Heh!] Hah! Pantat lembu tu la. [Pantat lembu la.] Hah! Jadik raja ni pun memekik lagi sekali la. "Aduh! Nyaman banar!" kata dia. [Ha! Ha! Ha!] "Napang tuh!" kata dia. Jadi yang depan tu sound balik la. "Pantat lambuk!" kata dia. Ha! Ha! Ha! [Ha! Ha! Ha!] Jadik, jadik raja ni pun sound balik la. "Ya! Majuk! Mundur! Majuk! Mundur!" kata dia. [Ha! Ha! Ha!] Ha! Ha! Ha! "Majuk! Mundur! Majuk! Mundur!" kata dia. Jadi suruh masukkan keluarkan, masukkan keluarkan. [Yelah! Ha! Ha! Ha!] Ha! Ha! Ha! OK. [Nyaman! Katanya!]

²⁰ The distant is roughly 300 meters.

MODERN

HUMAN QUALITY :

a. Numskull

86.

M1. Minah, Mamak dan Kambing

Ini pulak pasal cerita mamak dengan kambing. [Ha! Ha! Ha!] Jadi orang perempuan ni kereja la kedai mamak restoren. Hah! Kereja. Mamak ni pun ada. Dia pun boleh tahan badan dia. Mamak ni memandang dia (ke eer). Satu hari dia mengeceklah. Mamak ni dia ada bela kambing banyak ko tau? Tu dia cakap, "Hai Minah! Mari sini." Dia pun datang. "Apa mamak?" "Hei! Boleh ka saya tengok sikit?" "Mau tengok apa?" "Tengok awak punya kaki sikit la. Banyak cantik. Kalau boleh kasik bukak awak punya kaki, saya satu ekor kambing kasik." [Ha! Ha! Ha!] "Kenapa susah? Bukak kaki je kan. Bolehlah mamak." Dia pun bukak kaki. "Tepaksa aku. Hai! Angkat satu ekor." [Ha! Ha! Ha!] Tengok putih tadi. Hah! "Kalo Minah lagi sikit angkat, lagi satu ekor kasik." Sampai peha pulak. Minah pun sudah cakap apa ada kena-mengena bak mengangkat, angkat kain aje. "Dapat satu ekor saya kasik." [Dua eko dah.] Dah dua ekor.

Kemudian. "Minah! Lagi sikit angkat." Bila lagi sikit, "Bolehlah! Kang dapat sekor kambing lagi." "Saya lagi satu kali, satu ekor kasi sama lu, angkat lagi." Lelama kambing dia tak banyak tau, sikit-sikit. Dia pun, "Minah! Kalo kasi pegang apa macam? Boleh ka?" "Boleh! Apa salah." Dia dah kira kambing dah banyak ni. Ini kalo dapat 10 ni. Hah! Kasi lagi seko kambing. Jadi mamak ni dah letak barang dekat situ. "Minah! Tekan! (Mas). Ini Minah! Saya masuk sikit." "Tak boleh mamak kambing tak da." "Ya ka? Saya masuk sini?" Minah dah rasa syok. "Minah! Sorry ye! Saya kambing sudah habis. 10 ekor saya ada lain tak da." "Tak pa mamak! Saya kasi mamak punya kambing." [Ha! Ha! Ha!] "Kalo mamak boleh masuk pelan-pelan. Sikit-

sikit masuk." Mamak pun masuk sikit-sikit. "Aaangkat satu eko kambing." [Ha! Ha! Ha!] "Itu mamak banyak syok jugak. Lagi-lagi sikit! Buat, buat lagi! Lagi satu eko!" Lelama habis kambingnya ambik balik. Mamak dapat pree. Ha! Ha! Ha! [Ha! Ha! Ha!]

87.

M2. Banyak Lagi!

Assalamualaikum Warahmatullah hitaala wabaraakatu. Hah! Hari ini cerita kita ialah cerita toyol dengan tuannya. Ada seeko toyol. Toyol ni dulu kepunyaan tuan dia. Tuannya dah tua kemudian tuannya meninggal dunia. Jadi dia tak de lagi tempat begantunglah. Tuan ini mempunyai seorang anak lelaki baru saja melangsungkan perkahwinan. Oleh kerana toyol ni tak ada tuannya jadi dia menumpang kasih dengan anak tuannya yang baru nikah ni. Ke mana saja anak tuannya ni pegi dia nak mengikut sehinggakan di atas katil pun dia nak mengikut. Jadi dia ni pada tuan yang baru ni dianggap oleh tuan baru ni sebagai pengacau. Tak selese langsung! Asalkan malam aje dia memang duduk di tengah-tengah sana. Nak menengok apa yang tuan muda dia ni buat. Tuan muda pulak ni risau tak tenteram langsung sebab dikacau dek toyol ni tadi.

Jadi tuan muda ni bepikelah macam mana caranya supaya toyol ni meninggalkan dia. Dia pike punya pike, pike dia pun dapat satu akal. Dia pun panggil toyol satu hari. "Toyol mari sini," dia kata. "Kalo ko nak besahabat dengan aku boleh. Tapi ada syaratnya." Dia pun mencabutkanlah bulu, [Hah!] bulu pele dia selai. Bulu pele keretenglah bukan? Dia cakap dengan toyol ni, "Kau ambik bulu ni. Ko luruskan dia. Hah! Dah lurus ko datang jumpa aku. Itu syarat pertama. Dah siap lurus datang jumpa." (Aaa) toyol ni suka lah sebab syarat ni OK, kata mudah dibuat. Dia pun belatihlah hari-hari meluruskan bulu yang kerenteng ni tadi. Hari-hari, hari-hari naik melecet dah tangan dia dah, punya sakitnya.

Sebulan dia mengambil masa untuk meluruskan bulu dia tadi. Wah! Bila bulu ni dah lurus dia punya suka lah. Dia pun pegi rumah, balik ke rumah tuan dia. Waktu tu tuan muda ni tengah mandi. Jadi dapat dia mengendap (lembit) celah bilik, celah-celah dinding bilik mandi tulah

mengendap. "Hai!" Teperanjat dia. "Amboi mak!" kata dia. "Yang aku buat ni baru selai. Banyak lagi!" kata dia. "Amboi! Bejerabun!" kata dia. "Heh! Mati aku ni. Ini pun sebulan masa aku ambik," dia kata. "Bagai nak putus jari aku nak (lu), nak meluruskannya. Inikan beribu-ribu lai. Eeeei! Tak lalu aku." Jadi toyol dia pun cabutlah. Jadi bila cabut (aaa) seleselah tuan mudanya ni. Tak delah dia betuankan tuan muda lagi. Aaah! Itulah kisah toyol ya dengan tuan muda. /Matikan Mat./

88.

M3. Sadin

Aaaah! Cerita yang kedua ni ialah cerita sadin. Memang-memang kita tahu sadin ni dia mempunyai bau yang hanyelah. Dalam sebuah kampung tu tedapat seorang tua. Dan dia ni tinggal dengan seorang anak pempuannya yang sedang meningkat remajalah, anak dara. Dia ni kehidupannya sangat miskin. Isteri dia dah lama meninggal. Jadi dia ni asyik memikekan dia. Kadang-kadang dia sakit nak buat kereja pun tak berapa lalu. Dia risau memikekan tentang anak dara dia ni. Kalau dia meninggal nanti siapakah yang akan menjaga anaknya, nak menyara, menjaga anak dia ni. Jadi terlalu risau dia.

Dalam kampung tu pulak tak ada orang yang datang meminang. Jadi bertambah-tambah risaulah dia. Anak dia ni boleh tahan jugaklah lawa dia. Jadi pike-pike, pike, tak tahu macam mana, risaulah. Sekali pike, "Kalau aku ni mati siapa nak menjaga anaknya?" Kalo anak lelaki tu koranglah sikit. Ini anak pempuan ni, risau. Jadi pakat-pakat, pakat-pakat orang kampung tu adalah sorang budak bujang. Budak bujang ni boleh diharaplah. Boleh bekerja, rajin bekerja tapi (be), dia ni bodoh-bodoh alang. Kejap ingat dia becakup tu kejap dia telupa. Kadang disuruh buat kereja ini. Hah! Dibuatnya. Tapi kerja memang rajin. Boleh haraplah untuk menyara hidup. Jadi pakat-pakat orang kampung dialah masuk meminang. Bekawinlah dengan dia. Ini dah lama lepas tu orang tua tu pun meninggallah. Tinggallah dia hidup dengan anak dia dengan (aaa) suami yang baru nilah, orang muda bodoh-bodoh alang ni.

Jadi pada satu hari isteri dia ni lepas membasuh pakaian, menyidai pakaian bekembalah. Jadi hari pun dah tengahari, dia ni panggillah, "Bang! Marilah bang," kata dia. "Hah! Kenapa?" "Abang pegilah ke kedai ni. Tak sempat nak beli ikan ni, beli sadin ajelah. Kita ni dah tengahari ni masak dah ni." "(Aaa) ialah," kata dia. "Biar le, abang pegilah sekarang." Dia pun pegi. Kedai runcit tu agak jauh dari rumah dia. Jadi bejalan-bejalan sampai tengah bejalan, "Hai! Dee! Ke mana?" "(Aaa) nak pegi kedai!" Macam dia ingat tu. Cerita-cerita dengan orang, sampe di kedai tu dia lupa. "Eh! Tokeh!" katanya. Bila nak sebut je barang dia lupa. Budak, orang bodoh-bodoh alang ni kadang ingat kadang lupa. "Hah! Apa mau?" dia kata. "Lil!" "Hai ya! Sikit punya barang tak boleh ingat ka?" "Gua lupa la." "Tak pa la. Lu pegi balik la," kata Cina tu. "Pegi tanya lu punya bini lagi." Dia pun baliklah.

Balik-balik dia kata, "Hah! Abang telupalah tadi. Mintak maaplah," kata dia. "Apa yang ko suruh beli? Telupa. Telupa langsung sampe ke kedai." "Hai! Abang ni. Sadin! Ingatlah, sadin. Sadin ingat tak ikan sadin dalam tin." "OK!" Menghapal aje, "Sadin! Sadin! Sadin!" (Aaa) ingat aje sadin, sadin. Tengah-tengah jalan tu sampuk aje, "Leh! Nak ke mana ni?" katanya. "Beborak tak?" "Tak de." "Lama ko tak jumpa. Apa macam jadi pengantin baru ni?" Dia pun senyum. Orang bodoh-bodoh alang. Jadi sampe dia, sampe ke kedai dia tanya, "Hai tokeh!" "Hah! Apa mau? Sudah cakap sama, sudah tanya lu punya bini?" "Sudah!" Nak cakap lupa. "Eeeh! Hai ya!" dia kata. "Apalah lu macam? Sudah dua kali. Cit! Banyak teruklah lu."

Sampai ketiga ni dia pun balik, balik sekali. "Heh! Yang," kata dia. "Lupa lagilah," dia kata. "Macam mana abang ni?" "Alah!" kata dia. Jadi bini dia pun dah naik marah. Dia bekemban, diselaknya kain dia kata, "Abang lain ingat tak de," kata dia. Diambiknya ujung jari tadi dicucuknya ke barang. Hah! Bila, bila cucuk dengan barang tu? "Alah! Janganlah marah sangat. Abang tak ada ingat lain. Ini yang abang ingat." Hah! Dicucuknya ke barang dia. Ha! Ha! Ha! Jadi dia pun keluar menghapal-hapal. "Haa! Sadin, sadin, sadin, sadin." Di tepi jalan tu pulak ada pulak belaku aksiden bebagai semua dia pun menenengok-nengok. Lelama telupa dah beborak-borak dengan orang kampung tu tadi. Dia pun, "Ah! Saya endak membeli baranglah.

Kang lambat ni kang orang rumah saya nak masak.”

Dia pun sampailah. “Hai Chong!” dia cakap. “Kasi barang.” “Apa barang? Hah!” “Nanti. Cip!” “Ini mesti sudah ingat. Sudah tiga kali bukan?” Dia nak menyebut aje dah lupa. “Ah!” “Apalah?” kata Cina tu. “Lu bini banyak cantik punya, putih. Banyak lawa punya. Lu tak boleh jaga ka? Kasi hati dia senang sikit. Apa salah? Satu barang mau, dua barang mau beli (ma) pun tak boleh ingat ka? Apa la lu! Lu memang tak da guna la lu.” Ooh! Dia marah bila kata, cakap. “Lu jangan cakap itu macam!” Bila dia menuding tu, menuding ke hidung Cina tu jadi tebaulah hanye tadi. “Apa Mat lu punya tangan bau sadin?” “Ha! Ha! Ha! Tokeh! Ya! Gua mau beli sadin la,” dia kata. [Ha! Ha! Ha!] Ha! Ha! Ha! (Aaa) pasal dia menuding tu kang kena hidungnya, tebaulah tokeh tu. “Mat apa lu punya hanye? (Aaa) banyak hanye lu punya tangan? Bau sadin la.” “Hah! Yes! Sadin la gua punya pempuan mau beli,” kata dia. Jadi dia mengingatkan bau ni tadi rupanya pasal (di) bau tangan ni tadi. Hah! Itulah cerita sadin.

89.

M4. Syurga

Cerita yang ketiga ni ialah cerita syurga itu berada di telapak kaki ibu. Hah! Ada seorang budak sekolah berumur lebih kurang sembilan tahun belajar dalam darjah tiga. Jadi dia ni belajar darjah pagi, bahasa Melayulah. Macam-macam peribahasa dia belajar. Hah! Seperti cepat tangan. Hah! Apa telinga kualiti sampelah cikgu ni mengajar syurga itu berada di telapak kaki ibu. Kata cikgu dia itu, pagi dia belajar, “Janganlah kamu melawan ibu bapa kamu. Sebab syurga itu berada di telapak kaki ibu.” Oh! Budak ni pasal baru belajar. Oh! Dia tak dapatlah nak gambarkan sebenarnya macam mana rupa syurga ni. Yelah! Kita pun orang dewasa ni macam mana nak tahu cerita syurga ni. Tapi di bawah telapak kaki ibu. Jadi perasaan dia nak menyiasat ni adalah.

Jadi petang itu. Eh! Dia pun duduk. Rumah dia ni, rumah betanggalah rumah betangga di atas. Sambil duduk-duduk lepas minum teh petang tu dengan emak dia. Alah! Orang kampung, mak ni tah mana ada pernah

duduk di kampung besepende sebagainya. Tak ada! Jadi bekain batik itu biasa le. Duduk. Jadi anaknya tu tadi yang jah tiga ni duduk. Maknya duduk di atas, atas sikit. Dia ni duduk di bawah. Sambil beborak-borak dengan maknya bermain-main, bermain, bermain dia teringatkan tadi. Bila nampakkan tapak kaki mak, maknya tadi, “Eh! Mana ada syurga ni? Tadi cikgu ada mengajar syurga itu berada di telapak kaki ibu,” dia kata. “Mana ada? Tak ada saya tengok. Putih aje tapak kaki mak ni,” dia kata. “Itu peribahasa cikgu ko ajar. Maknanya tu jangan melawan emak tak bagus. Tak elok lawan emak. Hah! Mak ni semua kasih sayang pada mak. Hah! Semua. Kalo ko melawan mak dapat dosa. Jadi kalo ko rajin dengor cakap emak. Hah! Ko masuk syurga,” kata mak dia.

Jadi terangkat, rangkat, rangkat, rangkat tu terangkatlah, teselaklah kain maknya ni kan. Nampaknya hitam. Jadi budak teperanjatlah. Dia tak perenah menengokkan. Tengoknya sekali. “Eh! Mak yang itu syurga apa mak?” kata dia. Jadi maknya tepelenyok. “Aaa! Yang itu syurga bapak kau,” katanya. [Ha! Ha! Ha!] Ha! Ha! Ha! Haa! Dia mak dia gamamkan. Nak kena jawab. Kan tekengkang kaki dia. Megang, megang, megang tenampak macam tu. Nampaknya hitam. Maknya bukan pakai sepende. “Hai mak!” dia kata. “Itu syurga apa mak?” “(Aaa) itu syurga bapak kau,” kata dia. Ha! Ha! Ha! OK.

90.

M5. Buta Huruf

Ini cerita Ghapar Baba.²¹ Masa tu Malaysia baru merdeka. Jadi menteri-menteri pun baru dilantik masa tu di bawah kepimpinan Perdana Menteri Tengku Abdul Rahman Putra al-Haj.²² Jadi itu jam Ghapar Baba dilantik sebagai Menteri (pem aaa) Pembangunan Luar Bandar. Dia punya strategi utamanya ialah untuk (aaa) mencelekkkan orang kampung, banyak yang buta huruf. Jadi masa tu tumbuhlah macam cendawan kelas dewasa ni. Guru-guru KEMAS ni mengajar kelas dewasa. Kebanyaknya tu tua-tua 50 lebih, 60 lebih. Kadang ingat kadang lupa, tak boleh nak mengajar betul-betullah.

²¹ Former Deputy Prime Minister.

²² Malaysia's first Prime Minister.

Jadi dia ni nak membuat lawatan resmi kampung ni. Jadi kelang kabutlah guru dewasanya mengajar. Jadi bepakatlah ajar orang dah benak otak dah tak berapa nak menerima. Heh! [Ha! Ha! Ha!] Ajar tunjuk. Jadi itu tunjuk, ramai yang tak dapat. Jadi dia pun mendapat satu akal. "Macam inilah pakcik-pakcik, tok-tok semua," dia kata. "Besok ni menteri nak datang ke kampung kita ni. Nak menengok perkembangan macam mana pakcik-pakcik semua boleh membaca. Kalo pakcik-pakcik semua tak boleh membaca malulah saya dibuatnya." "Ah! Jadi kita pakatlah. Saya duduk belakang nanti. Hah! Menteri kita Yang Berhormat Encik Ghapar Baba dia duduk depan. Saya duduk belakang saya sikgenal." "Hah! Kalo buku kita tunjuk, saya dah siapkan situ. Hah! Bila tunjuk buku, B, U, K, U saya tunjuk ni takkan tak dapat. Haa! Jawablah," katanya. "Buku," katanya. "Boleh!" Habis kalo tunjuk jam, J, A, M. Saya tunjuk macam ni. Hah! Hoo! Angkat, jam. Boleh tak?" Dilatihlah tu latih, latih.

Besok tu datanglah menteri. Haa! Eh! Cikgu ni pun. Ah! Punya la. Ini orang tua-tua begek mana. Menteri pun melawat masuklah kelas tu, tulis situ B, U, K, U. "Wah! Semua boleh eja?" Cikgu duk belakang tu menteri di depan tu. Murid-murid depan la. Eeh! Kat sana kat sini. "Buku!" katanya. "Ah! Bagus." Tunjuk pulak J, A, M. "Haa?" "Jam!" "Oh! Macam inilah. Oh! Kita dah lepas medeka. Haa! Saya amat sunggoh besemangat." Tunjuknya P, E, N, S, I, L. "Haa?" Seorang bangun, "Pensil." "Hah! Saya amat banggalah. Orang kampung semua dah pandai membaca."

Habis dia sendiri menulis, Ghapar Baba menulis sendiri, T, A, N, G, A, N. Ini benda tak perenah buat. Ceh! Cikgu daripada belakang. Ceh! Dia macam ni tau.²³ "Hai! Yang Behormat. Janganlah. Orang ramai ni," orang tua ni, orang tua nak menjawab ni. "Tak apa pakcik. Pakcik jangan malu. Kita sekarang ni zaman pembangunan. Tak de memalu lagi." "Jangan Yang Behormat. Saya segan betul ni orang ramai ni." Cikgu ni duduk belakang begitu aje. [Ha! Ha! Ha!] Begini aje menunjukkan dia berdiri di atas. Dia T, A, N, G, A, N. "Eh! Jangan Yang

Behormat, orang ramai ni. Tak boleh saya dah tua. Tak eloklah." "Eh! Jangan macam itu. Takpe pakcik. Jangan memalu cakap, cakaplah! Semua orang boleh dengar," katanya. "Jadi kalo pakcik, saya cakap ni Yang Behormat tak de marah?" "Tak marah cakaplah." Cikgu dia duduk kat belakang begini aje. "Butoh!" kata dia. Ha! Ha! Ha! [Ha! Ha! Ha!] Ha! Itu jam, pasal dia buat macam ni. Duduk macam ni kan orang tu apa nak lagi dah tu tak ingat lain. Kalo dia tunjuk begini tak pa kan. Pasal macam ni dia. "Butoh!" kata dia. Itu jam gak drebar dia kata, "Kita balik sekarang." Katanya, kata apa? Ha! Ha! Ha! "Balik sekarang! Balik sekarang!" Semua cabut dah. Tak sempat jamuan punya apa? Lepas dah habis kelas dah tu, "Apalah pakcik cakap macam ini? Kan saya cakap ini apa, tangan." "Yelah! Yang, yang cikgu buat macam ini, macam ini pasal apa? Saya ingat ini apa? Saya cakaplah, butoh." Ha! Ha! Ha! [Punya jauh.] Ha! Ha! Ha! Hah! OK.

91.

M6. Banyak Lagi!

(Dia cin na), cerita hantu raya la. (Or), orang, macam orang-orang kawasan-kawasan dekat Mersing, dekat Endau ni kan,²⁴ orang banyak masyarakat nelayan la. Nelayan ni memang dia kebanyakannya memang, bukan kebanyakan la! Ada antara [Ada la!] dia orang yang bela hantu raya tau. Bukan apalah! Tujuan dia nak jaga rumah, nak jaga nak supaya dia nak pegi carik rezki kat laut kan. [Heh!] Benda ni berantu la. Jadi termasuk la satu orang ni kan. Dia bela hantu raya. Tapi masaalah dia hantu raya selalu mengacau bini dia. [Heh!] Memang selalu. Kalo dia pegi tu bini dia kena kacau. Bini dia selalu beritahu dengan suami dia kan. Selalu sangat kena kacau kan dengan hantu raya ni. Jadi kalau macam tu, lepas tu apa dia pike tau. Suami dia pike macam mana cara supaya hantu raya ni tak mengacau bini dia tau. Macam mana cara? Pike. Lama-lamakan dia geram, pike, pike, pike dia dapat sana nak pegi (menggarut), nak pegi laut jauh, lama tau. [Ooh!] Hah! Sebab dia nak pegi. Sekarang dia orang pegi sampai ke

²³ The narrator, Abu Zarim waves his hand up and down imitating the teacher's signal to his pupil.

²⁴ Name of a town and a district in the state of Johor located in the north-eastern corner on the border with Pahang.

Indonesia. [Hah!] Ha! Ha! Ha! [Ha! Ha! Ha!] Dia orang pegi sampai Indonesia lama. 15 hari kan, dua minggu, pike la! Kan! Dua minggu. [Nak tinggal ni kan!] Hah! Abih! Tapi, tapi masa tu tak da enjen semua, tak da kan. Orang, [Tak kan kapal laya aje?] orang lama dia pegi (mul), sampai dua bulan tau baru nak balik kan. [Heh!] Dia orang pelayaran jauh la. [Haah!]

Jadi bila gak dah macam itu dia pike, pike lama-lama dia kata, "Macam ini la!" Dia nak, dia nak akalkan hantu raya ni la. Hantu raya tak ikut masa tu tau. Cabutkan. Dia cabut bulu dia kan. Cabut bulu jembut dia. Lepas tu dia bagi hantu raya. "Nah!" Hantu raya satu peil dia, (deh), dia ikut kata tuan dia. Apa tuan dia kata dia ikut. Dia memang tak bantah punya. "Ambik ni!" Benda tu keretengkan. "Luruskan!" Hooh! Dia suruh hantu raya luruskan bulu tu. Wah! Lepas tu dia pegilah belayo.

Hantu raya tu pun duduklah tecongok kan, luruskan. Dia tarik, bengkok. Tarik, bengkok balik. Tarik dia kereteng balikkan. Tak boleh kan! Tak boleh kan. [Macam spring.] Springkan! Tak boleh. Tak boleh lurus tau. Pike. Tak boleh lurus-lurus. Jadi dia kata, "Macam mana nak luruskan?" Masa bejalan tau. Lama dah ni. Seminggu, dua minggu, tiga minggu, empat minggu kan. Lama! Last sekali hantu raya ni jumpa juga fomulakan. Jumpa juga fomulakan. Dia buat sikit, sikit, sikit, sikit, sikit. Dia betulkan sikit, sikit sekali pulak lurus tau. Haah! Dia sudah lurus, dah lurus dah tuan dia. Dia kata, "Tuan aku mesti suka ni. Bila dia balik nanti aku dah boleh luruskan bulu dia." Hah! Dia dah happy la. Jadi bila dah, dah (sel), dah dapat luruskan tu timbul pulak niat dia nak mengacau bini dia. [Heeh!] Haah! Hantu raya suka mengacau bini tuan dia tu. Jadi bila dah lurus dah kereja tuan dia dah selesai. Dia pun nak mengacau la bini, pempuan ni, bini, bini nelayan ni.

Jadi (satu) dia pegi tau. Nak mengacau la. Pegi-peginya suara macam suami dialah. Dia buat suara dia masa beri salam kan, "Salamualaikum!" Suami dia jawab, "Waalaikumsalam! Abang dah balik?" Hah! Pada hal hantu raya. Dia menyerupa macam, [Menyerupa.] menyerupai suami dia la. Haa! Lepas tu dia, masa tu bini nelayan ni tengah mandi. Tengah mandikan! Jadi kata suami dia tapi dia cakap, "Masuk bang! Masuk! Pintu tak bekunci tu!" Wah! Lepas tu hantu raya ni pun

bukak pintu, masuk. Masuk dalam, orang tu tengah anu, dalam orang tengah (man), mandikan! Lepas tu dia masuk kat bilik air kan. Dia masuk bilik air dia pun tolak bilik air tau. Pintu bilik air tebukak. Tengok muka memang suami dia tau. Sekali bila dia tolak pintu je kan, dia tengok je kan, hantu raya tengok je pempuan tu tengah telanjang kan tau. Pengsan hantu raya. Hantu raya pengsan. Pang! Pengsan. Ha! Ha! Ha! Lepas tu dia bangun tau. Dia bangun balik kan. "Hah!" dia kata. "Tak boleh jadik!" dia kata. "Aku nak luruskan satu punya susah. Itu banyak lagi aku nak luruskan." Ha! Ha! Ha! [Ha! Ha! Ha! Aku dah agak dah! Pusingkan hantu ni. Aku dah agak dah! Tapi tak. Bukan. Macam cilaka betul!]

92.

M7. Mata

Ini cerita satu orang la. Dia masaalah sakit matakannya. Mata dia sakit kena jenis barahlah. Jadi check! [Ha! Ha! Ha! Baik punya. Tak ada silap. Betul la!] Dia kena barah la. Jadi dia anukan, jumpa dokte. Dokte nasihatkan memang kena operation. Dalam operation memang nak kena buang mata ni. Pasal dia dah effect pada, dah masuk nak kena otak apa semuanya. Jadi kalo tak buang memang otak semua akan rosak. Jadi kata ambik keputusan kita bincang dengan keluarga, anak beranak dia semua. "OK! Tak apalah ayah," dia kata. "Operationlah. Buanglah mata. Tak apa." Buang mata.

Jadi bila buang mata. [Sebelah aje kan!] Aaa! Sebelah aje! Sebelah lagi ada la. Jadi buang mata aje tak lawa la kan. Belobangkan! Jadi kata buat mata palsu. Buat mata palsu. Jadi buat mata palsu pulak. Mata palsu ni tah jenis apa tak tau la kan. Jadi memang dokte beritahu la kan, "Mata ni kena jaga bebaik, mata palsu ni kan. Takut kena kuman. Dia infectionkan." [Haah!] Jadi kata, "Bila malam tanggalkan la." Dia suruh keluorkan. Keluarkan, masuk dalam gelas ke dalam apa bende ke kan? Masukkan, taruk la dia alat, ubat dia kan supaya [Cuci la!] cuci la! Mata jangan. Op! Sentiasa tak kena kuman ke apa kan. Jadi malam dia tu memang tanggal la. Mata lubang je lah. [Ha! Ha! Ha!] Mata tu belubang ko tau. Jadi yang masaalah pulak dia ni kena kencing manis. [Ha! Ha! Ha!] Dia ni orang ni memang

kena kencing manis kuat tau. Jadi bila kencing manis malam dahagakan. Malam asyik dahagakan. [Hah! Yelah!] Jadi bila malam dahaga.

Satu malam tu dia dah dahaga sangat kan. Dia carik, dia carik matanya dah sebelah. Mata dah tinggal sebelah. [Ha! Ha! Ha!] Nak carik sana, carik sini, "Leceh la!" dia katakan. Ah! Ambik air dalam gelaskan, air gelas tu yang dia taruk mata tu kan. [Hah!] Dia pun minum air kat situ. Minum air tetelan mata tu. [Ha! Ha! Ha!] Ha! Ha! Ha! Mata sudah tetelan tau. Oh! Tebegekkan! "Oh! Alamak!" dia kata. "Telan!" Pegi cerita dengan bini dia. "Tetelan?" dia kata. "Tetelan mata palsu. Macam mana ni?" dia katakan. Waa! "Ah!" katanya. "Jangan risau bang! Pegi tu!" Nasihatkan suami dia. "Jangan risau la. Pegilah jumpa dokte kan tanya macam mana kan?"

Pegi jumpa dokte. Dokte ni, dokte ni tak, tak (bo), boleh. Dokter ni kata, "Saya tak pandai." Dokter ni kata, "Saya tak boleh buat kan." Semua kata nak operation, nak operationkan. Sampai satu dokter Benggali tau. [Ha! Ha! Ha! Hah! Itu la je! Dokter Benggali! Ha! Ha! Ha!] Haa! Dokter, dokter Benggali, dokte Benggali kata, "How? (Aaa) ini (se), senang punya cerita," dia kata. [Ha! Ha! Ha!] "Awak ni, ambik ini ubat special punya ubat. Awak makan gerenti," dia kata. "Boleh keluar punya mata. Besa mana mata boleh keluar," dia kata. "Eh! Ini mata palsu tau!" dia kata. "Eh! Boleh keluar. Awak jangan risau. Ini makan ubat." Makan ubat makan.

Seminggu dia makan ubat tak boleh keluar juga. Jumpa dengan doktekan. Dokte kata, "Ai! Tak boleh keluar ka? Ini banyak heran punya cerita. Mana boleh tak boleh keluar. Boleh keluar. Mari sini. Awak tonggeng." Dia suruh tonggeng tau. Jadi bila tonggeng je dokter ambik lampu picit suluhkan. Dokte pengsan. Dokte pengsan. Lepas tu dia bangunkan. "Kenapa ni?" dia tanya. "Ai yo! Sudah 15 taun saya kerja ini. Hah! Saya kerja ini macam tak pernah lagi jadi la. Selalu saya tengok bontot orang. Ini hari bontot tengok saya, muka saya," dia kata. [Ha! Ha! Ha!] Ha! Ha! Ha! Mata tejojo! [Ha! Ha! Ha!] Ha! Ha! Ha! [Habis?] Habis.

93.

M8. Makcik

Pada satu malam tu (aaa aaa) ada sorang mamat tu baru antar makwa dia balik asrama. (Aaa) lepas tu dalam perjalanan dia nak balik tu dia naik kereta. Dia singgahlah sat. Dia nampaklah satu orang tua tunggu dekat bas stand lama. Bas stand tu tak ada orang. Tak ada bas yang akan datang situ. Mamat tu dengan baik ati pegilah tanya makcik tu. "Makcik! Makcik nak pegi mana?" "Makcik tengah tunggu bas nak balik ke Sungai Nibong."²⁵ "Oh! Tapi makcik bas tak ada masuk universiti ni. (Aaa) dan memang tak ada bas pun masuk situ. Jadi kalo makcik nak balik Sungai Nibong bolehlah saya anto." Jadi mamat tu dengan baik atinya membawaklah makcik tu. Makcik tu duduk belakang dia duduk depan.

Dalam perjalanan tu malam tu pulak malam Jumaat. Lepas tu dalam perjalanan tu tetiba bau yang sangat busuk muncul. Dan mamat tu pun suspen. Dia pun dia tengok. Memikekan malam tu malam Jumaat bau pulak dalam kereta tu busuk, dia pun menengok ke cermin belakang lalu ditengoknyalah muka makcik tu dah berubah. Dia pun dah takut dah. Lepas tu makcik tu terus tahan budak tu sampe depan Sungai Nibong. Dia pun berenti depan kubo. Mintak berenti. Jadi budak tu dah bertambah takut. Masa makcik tu pun mintak berenti dia pun cakap kat budak tu, "Maap nak, makcik tekenot." Itu ajelah ceritanya. Ha! Ha! Ha!

94.

M9. Mat Rock

Cerita ni /Kau duduk, duduk nak dengar!/²⁶ pasal Mat Rock. Mat Rock! (Aaa) mak dia panggil balik. Mak dia panggil balik. Rock ni! Rock pun rock-rock pun alim. Rajin sembayang. On the way nak balik tu singgah surau. Surau hutan! Surau lama! Surau lama nak singgah

²⁵ Sungai Nibong is a name of a place in Pulau Pinang (Penang).

²⁶ Abu Zarim inviting several young male teachers to joint the proceeding.

sembayang. Lepas tu masuk waktu. Sudah masuk waktu tu kena nilah kena tunggu bejemaahlah. (Pak i suro), suro uzur pak imam pun jenis uzur dah lama. Ambik air sembayang slow, slow, slow. Sampai kat nak sembahyang tu imam pun ke depan. "Allah hu Akbar." Tak jadi. Pak imam tua. Tiga empat kali. "Allah hu Akbar! Allah hu Akbar!" Tak jadi-jadi. Slow. Dia pun pegi belakang pak imam, "Mam! Mam! Saya jadi imamlah," kata dia. Dia mintak, Mat Rock mintak jadi imam. Dia pegi-peggi kat depan tu dia pegi, "Allah hu Akbar." Pusing belakang, "Mam! Mam! Tengok sekali aje mam," katanya. Ha! Ha! Ha! "Mam! Mam! Tengok sekali aje. Tak payah banyak-banyak," katanya. [Ha! Ha! Ha!]

95.

M10. Peti Ais

Ini cerita, cerita orang malas keja. Dia (ma ma) malas keja ni. Benda tu nak tapi malas keja. Dah kawin dah! [Ha! Ha! Ha!] Dia ni malas keja. Tengah-tengah relax kat atas rumah tu lepas tu rasa nak minum air. Beritahu bini dia, "Hai! Masak air dulu." Bini dia turun-turun nak masak air. Cerek bocor! Cerek bocor. Bini dia kata, "Macam mana ni?" Nak bagi dia rajin kereja sikitlah. "Macam nilah bang," katanya. "Abang pegi beli cerek baru malam ni dapat," katanya. [Ha! Ha! Ha!] "Beli cerek baru malam ni dapat," katanya. "Tak ada, tak ada." Dia tak kerja. Kerja malas. Duit tak ada. "Macam mana ni?" Dia pun pegilah. Pegi-peggi kedai mamak. Tengok pegang cerek satu tu. Dia belek-belek dapat cerek tu satu tu. "Mamak cerek ni berapa?" Mamak tu cakaplah harga, harga, harga sekian, sekian. "Hutang boleh mamak?" katanya. Hutang kata dia. "Tak boleh!" Sekali mamak tu nak mainkan dia. "Ini macamlah," dia kata. "Awak kasi keras awak punya. Awak angkat cerek tu. Boleh angkat, pree ambik cerek." Dia pun buat. Buat, buat kat belakang tu, keras pun. "Mamak tengok sudah naik cerek," kata dia. [Ha! Ha! Ha!] Hah! Ambik cerek pree. Bawak balik rumah bagi kat bini dia. "Ah! Ini ako malam ni," katanya. Cerek dah dapat. "Yang! Ini dia. Masak air!"

Malam ni bini dia naik cepatlh ke atas. Dah janji ni tak boleh le. (Bi) bini dah janji dengan laki dia naik ke atas. [Tunaikan janjilah.]

Tunaikan janji. Naik kat atas. Tunggu ni. Panggil tak naik-naik. [Duduk kat bawah lagi.] Rumah dua tingkat. Rumah ni kampung jenis dapur asing tu. Tak naik-naik tapi duk bunyi. Gedegang! Gedegang! Gedegang! Kat dapu ni. "Tak boleh jadi. Apa hallah laki aku tak naik lagi? Kata nak malam ni." Cerek dah dapatkan. [Ha! Ha! Ha!] Dia turun-turun, tengok-tengok laki dia dok tengah try angkat peti ais. Nanti dapat, dapat peti ais pree. [Ha! Ha! Ha!]

96.

M11. Mengendap

Cerita, cerita, cerita orang mengendap gak ni. Dia orang ni kawin lepas tu becera. Dah becera ni. Dah bini. Eeh! Dah becera ni janda tah? Janda ni kawin lain. Janda kawin lain. Dia ni dah jadi gila. Jadi gila talak tau. Dia dia dah (dah) janda. Dia kawin lain. Dia jadi gila talak.

Malam dia pegi mengendap bini dia tu. Janda tu baru kawin. Rumah lagu rumah zaman dulu jenis apa tu? Ada betokoh tu. Mengendap kat bawah. Mengendap tu tengok-tengok. Hah tu! Dengar tau dia sambil dia duk mengendap dengar tau tadi dengar tau kat bawah bawah rumah tu. Dia, laki janda dia ada le. Laki janda dia tanya, "(Aaa) Minah! Minah! Abang punya dengan abang dulu siapa besar lagi?" Ceeh! [Rasa dia nak bandingkanlah.] Nak banding ni. Dia tengah duduk kat bawah ni duk dengar ni. "Abang punya dengan abang dulu siapa besar lagi?" "Abang dulu." Seronok dia kat bawah rumah. Seronok dia. ["Abang dulu ye," kata dia.] Dia tengah mengendap ni. [Dia tengah mengendap ni. Mengendap janda dia.] Mengendap janda dia. "Abang punya dengan abang dulu mana panjang lagi?" "Abang dulu," kata dia. "Oh! Best!" kata dia. [Dia seronoklah. Ha! Ha! Ha!] Last dia soalan lain. "Telor abang dengan telor abang dulu mana besar lagi?" "Telor abang dulu." "Hoi! Telor jangan cakap," kata dia. [Ha! Ha! Ha!] Kat bawah rumah dia. "Hai! Telor jangan cakap. Lain tak apa. Telor jangan." [Tahulah dia ni mengendap. Ha! Ha! Ha!] Ha! Ha! Ha!

M12. Banyak Lagi!

Ya! Hantu rajin ni macam mana Kak Yah? Dia janda. Janda. (Cip) janda bercerai, cerai nak carik rumah. Dah janda ni nak tumpang-tumpang orang takut orang mengata. Jadi dia carik rumah, carik-carik rumah pegilah jumpa wak lurah. Wak lurah kata, "Adalah satu rumah tu tapi berantulah." "Tak pe lah tok!" katanya. "Berantu pun berantulah. Nak buat macam mana? Dah dah tak ada rumah. Daripada duduk menumpang nanti orang kata macam-macam pulak."

Duduk situ. Bila dia masuk malam petama tu kan dia pegi dapu. Kelengkang! Kelengkang! Kelengkang! Tiap-tiap malam ada orang mengemas. Tengok-tengok hantu dok mengemas. Kan main rajin hantu tu. Tak ada kereja lain. Tiap-tiap hari, malam petama, malam kedua. "Macam mana aku nak buat bagi hantu ni tak ada?" Hantu tu dah tak ada tuan duduk di rumah tu. (Aaa) dia pun. Kreek! Cabut sehelai bulu. Ha! Ha! Ha! "Ah! Nak kat ko," dia kata kat antu tu. "Ko luruskan ni," katanya. "Ko boleh luruskan yang ni ko boleh duduk dengan aku," katanya. Wah! Antu tu tiap-tiap hari hantu tu. Kreek! Nak meluruskan. [Ha! Ha! Ha!] Nak meluruskan tu. Tiap-tiap hari meluruskan tu. Sebulan. [Ha! Ha! Ha!] Sebulan lurus. Oh! Seronok ni boleh ikut. Magrib tu pegi, dia pegi-peginya nak tengok. Hah! Nak jumpa nilah apa? Janda tu. Janda tengah mandi. "Hoi! Boleh mengendap," kata hantu ni. Dia bawak ni bawak yang lurus ni. Mengendap-ngendap. "Allah!" katanya. [Pengsan terus hantu.] Pengsan hantu tu. "Banyak lagi!" katanya. Ha! Ha! Ha! [Ini baru satu.] "Satu sebulan!" katanya. Larik, larik, larik hantu tu. Ha! Ha! Ha! [Hantulah ko Zi.]

M13. Lurus Bendul

(OK Eee! Saya bawak eee). [Heh!] Ini ada satu cerita la. Ini cerita lama punya cerita la kan. Orang dedulu punya cerita la. Ha! Ha! Ha!

Ini kesah, kesah budak. Cek! Yang apa? Lurus la kan. [Heh! Ya!] Lurus bendul la. [Tegak punya.] Tegak punya la. Dia duduk satu, campo la, majoriti dia campo la. Cina ada kan. [Heh!]

Jadi satu petang tu dia pegi main bola. Dia pegi main bola. Dia pegi main bola. Jadik satu Cina tu (aaa), anak Cina tu sudah telanggar dia punya kaki la kan. Langgar dia punya kaki. Jadik Cina tu pun cakap la kan, "Cibai!" Ha! Ha! Ha! [Ha! Ha! Ha!] Jadik dia pun tak tau la. Dia budak lagi kan. Dia pun balik cakap, tanya mak dia la kan. Mak dia, tanya mak dia. Tanya mak dia, "Mak! Mak! Cibai tu apa?" Cibai tu apakan? Jadik mak dia cakap mangkok tau. Mangkok! [Ha! Ha! Ha!] /Ada orang. Tak apa! Tak apa! Dengor? Ada orang. Tak apa! Tak! Ada orang nak beli tu. Ada orang nak beli barang. OK lah sambung tadi. Ya!/²⁷ Dia pun balik tanya mak dia. Tanya mak dia, "Cibai tu apa mak?" Cakap mak dia pun sound la. "Cibai tu mangkok," dia kata. (Aaa) OK la. Jadi bapaknya balik, bapaknya balik la. Bapaknya balik sekali tanya, tanya dengan anaknya tadi tu. Taruklah namanya Dollah kan, anak dia tu kan. "Dollah! Mak engko mana?" "Mak cuci cibai!" Ha! Ha! Ha! [Ha! Ha! Ha!] Jadik bapaknya siap teperanjat. "Cuci cibai?" Sekali tengok-tengok rupanya tengah cuci mangkok. Oh! Rupanya. [Ha! Ha! Ha!] Ha! Ha! Ha! Jadik pasal anaknya tak tau kan. Anaknya cakap cibai tu mangkok. [Ha! Ha! Ha! Dia ingat cibai tu apa?] Hah! Habis emak dia cakap mangkok. OK lah! Mangkok la. Habis cuci mangkok kan. Hah! Itulah. Jadi la anak dia lurus, cuci cibai. [Ha! Ha! Ha!] OK lah dah gitu dia pegi.

Esoknya dia main bola balik. Esok petang dia main bola balik. Tesepak lagi. Tesepakkan! Jadik budak tu cakap, "Lancaulah!" dia kata. [Lancau la lu! (Dia.)] Lancau la lu. Dia pun balik tanya mak dia lagi. Dia tak tau kan bahasa Cina. Dia tak tau. "Lancau apa mak?" "Payung," kata mak dia. [Ha! Ha! Ha!] Payung. Sekali bapak dia ada dekat rumah. Sekali ujan. Ujan bapak dia nak pegi kedai. Jadik anak dia cakap bapak dia la, "Bah! Bah! Abah tak bawak lancau ke?" Ha! Ha! Ha! [Ha! Ha! Ha!] Jadik itulah. Jadik bapak dia pun teperanjatlah. Tanya, "Lancau apa?" "Itu payung!" Oh! Bapak dia, bapak dia ambik payung.

²⁷ The narrator stops abruptly as a customer entered his kiosk.

Besoknya dia pegi main bola lagi la kan. Main bola. Main bola. Main bola. Main bola telanggar lagi. "Kongkek lu!" [Ha! Ha! Ha!] Ha! Ha! Ha! Jadik macam biasa la kan. Dia balik tanyalah mak dia, "Kongkek tu apa?" "Tido! Kongkek tido," kata dia. Jadik satu tu ada orang datang. Orang datang. Jadik bapak dia apa? Orang datang tu tanya la, "Eee! Bapak dan mak ko pegi mana?" "Bapak dengan emak tengah ngongkek," dia kata. [Ha! Ha! Ha!] Ha! Ha! Ha! Jadik, jadik teperanjatlah dia kan. (Aaa) rupanya tengah ngongkek rupanya tido. (Aaa) maka, itulah cerita yang dapat saya ceritakan. OK, terima kasih.

99.

M14. Pak Aji Kawin Muda

Ini kisah apa ni? Pak aji kawin, kawin muda. [Pak aji kawin muda.] Dapat anak dara. Pak aji ni dia rajinlah pegi ke masjid. Magrib pegi isyak pun pegi. Sebelah itu ajelah, magrib dengan isyak aje la. Masa dia pegi masjid ni selalu dia pegi masjid ni dia perasanlah dek sorang, perasan dek sorang orang muda /Nak lawan ke? Saya dah lapan cerita saya bagi./ (Aaa) budak muda ni dia selalu./ Lapan cerita saya bagi, cikgu!/²⁸ Selalu mengendaplah pak aji ni, pasal dia kawin muda. Bila pak aji ni pegi masjid balik lepas isyak tu tentu (lam) lampu padam. Balik je daripada (mes). Ek! Sembayang isyak lampu padam. Lelama diperasan dek orang muda ni. "Nanti! Satu hari aku nak kerejakan bininya." Hah! Apa idea dia nak, nak buat?

Satu hari tu pak aji tu pegi ke mesjid. Haa! Masa dia balik tu orang muda tu tahan kat tengah jalan. "Pak aji! Pak aji!" katanya. "Hah! Kenapa?" "Ada mat hujung kampung tu jemput pak aji makan kenduri, kenduri tahlil," dia kata. Jadi pak aji ni kata, "Aaah! Bolehlah," dia kata. Jadi tak sempatlah dia nak balik ke rumah. Dia terus je pegi. Konon dia nak makan kenduri. Bila pak aji tu dah pegi, orang muda ni pegi kat rumah, rumah dia terus tutup lampu. Bini dia tak

perasanlah. Ingat pak ajilah. Pak aji selalu buat macam itu. Balik je sembayang isyak tutup lampu. Hah! Yang (ne), yang ni pun tutup lampu. Tak perasan la. Tengek dek budak tu. [Ha! Ha! Ha!] Tengek! Tengek dek budak. Tengah ditengeknya bini tu, pak aji ni perasan dia kena tipu. Pegi rumah mat tu rupanya tak ada apa-apa. Dia pun balik.

Balik-balik tengok lampu dah tertutup. Ah! Dia pun sudah syak. "Ini tentu ni budak ni lah tadi yang membuat hal ni," katanya. Dia pun naik. Naik kat rumah. Betul! Budak tu tengah tengok bininya. [Ha! Ha! Ha!] Dia, dia geram. [Bini dia tak tau?] Bininya tak tau. Gelap! Ha! Ha! Ha! Jadi dibukak lampu. Budak ni tekejut (aaa). Melompat terus tak ikut pintu dah, ikut tingkap, melompat terus. Yang pak aji ni geram. Dia kejolah budak tu. Kejo mana nak dapat. Pak aji dah tua. Mana lah larat nak kejo orang muda. [Ha! Ha! Ha!]

Kejo, kejo, kejo tak dapat. Dia patah balik. Tanya bini dia. "Beso ke budak tu punya? Ini kalo bandingkan dengan abang, dengan abang aji la," dia kata. "Beso budak tu punya," kata bininya. Wah! Meruap dia. Lagi dia panas hati. Dia turun. Dia carik lagi budak tu. Carik, carik, carik, carik tak dapat. Naik balik dia atas rumah. "Panjang tak budak tu punya? Mana panjang dengan (ak) abang aji?" "Panjang lagi budak tu," katanya. Ha! Ha! Ha! Hoi! Lagi sakit hati dia. Dia turun lagi. [Dia turun lagi.] Cariknya. Ambik (sekak) ambik torch lait pulak. Suluh, suluh, suluh keliling rumah. Carik, carik tak jumpa jugak. Naik lagi. Wah! Tanya pulak. Hah! "Mana, mana lebih keras? Abang aji punya ke budak tu?" "Wah! Tentulah budak tu lebih keras. Dia muda!" kata bininya. Wah! Ha! Ha! Ha! Marah dia. Dia carik, carik dekat berapa jam dia carik orang muda tu tak jumpa. Lama-lama dia dah penat dah letih naik dia tanya bini dia. "Mana lebat bulu? Abang aji punya ke budak tu?" "Aa! Lebat la abang aji punya," dia kata. "(Aaa) jadi la," katanya. "Aku menang satu." Ha! Ha! Ha! Dah tu, dah dia pun duduk relek. "Aku menang satu," dia kata. Ha! Ha! Ha! OK. Habis.

²⁸ Din Kilat tries to strike the interest of another potential storyteller, however he declined to performed.

100.

M15. Daging

Dia perasan dia pandai la. Jadik dia ni memang cereedik la. Jadik dia bejiran, tau tak? Bejiran. Dia ni memang ada jual daging la. Dia bejiran. Jadik dia ni bejiran. Bejiran dengan, dengan satu orang la. Orang ni ada bela anjing. Ada bela anjing. Hah! Jadi dia ni jual daging. Ko tengok cerita ni? [Tak de!] Jadi daging dia tu kena curik. Masuk kawasan dia curik kan. Satu kali dia sabo. Tak kesah! Dua kali dia nak, yang ketiga dia kata, dia nak kenakan apa? [Anjing tu!] Anjing tu! Nak kenakan tuan (ak). Tuan anjing tu kan. [Tuan anjing tu!] Nak mintak gantirugi.

Abis dengan sebab orang sebelah tu lawyer kan. [Ha! Ha! Ha!] Ia kan? Hakim! Habis lawyer, lawyer la. Tanya dia. Dia kata, "Kalo?" Dia tanya la, "Sekiranya kalo orang-orang punya anjing makan (kit), masuk dalam kawasan kita curik daging kita dalam kawasan kita la kan? Macam mana?" "Eh! Orang yang punya, tuan kena ganti!" "Betul ke?" "Aaah! Kena! Kena ganti!" kata dia. "Eh! Betul ke?" "Betul! Engko mintak! Memang dia kena ganti. Undang-undang kan!" Jadi orang tu cakap, "Anjing tu dah makan saya punya daging dalam dua kilo la. Jadi dua kilo tu hargakan masa tu 20 ringgit kan! 20 ringgit." Habis orang tu tanya, "Haa! Engko pegi mintak." "Tak!" dia kata. "Yang makan ni anjing awak! Awak kena bayolah." "Aaah! Asal tak cakap dengan saya?" "Kenapa?" "Tak pa lah saya bayo 20 ringgit, 20 ringgit. Hah!" Lepas tu cakap. "Saya ni keja lawyer. Tiap-tiap orang tanya satu kes undang-undang. [Ha! Ha! Ha!] Saya ni dokter pakar tau! Kena bayaw!" Ha! Ha! Ha! [Tebalik!] Kena bayaw! Rugi dia! Kena bayo seratus. Ha! Ha! Ha! [Ha! Ha! Ha! Tebalik! Dia ingat dia dah smart!] Haa! [Tapi lagi smart dari dia. Dia perasan je!]

101.

M16. Memancing

Pasal kalo sebut togok pun orang tak paham togok kan? Togok ada tiang jajo. [Togok?] Hah! [Tau la! Itu apa? Loghat daerah!]

Tapi engko kena kiaskan la! Togok tu apa? Jeremal. Togok engko tau? Perangkap ikan yang kat tengah orang pacak macam belat. Ampaikan! [Jenis perangkap ikan la!] Hah! OK!

Jadi ini cerita kesahkan orang ni baru mancing ikut tekong. Tekong ni dah lama mancing. Mancing pakai umpan idup. Umpan idup tu dia kata pakai belodok bagus. Belodok! Belodok ataupun dia ada panggil lagi satu yang (belo), yang dekat lumpo ada. Aaa! Lagi satu nama apa panggil? [Belacak!] (Aaa) belacak! Dia kata pakai tu dia kata bagus umpan idup tau. Jadi dia pesan orang yang baru mancing ni bior tambat pada tiang jajo. Pada tiang jeremal tu kan. Dia ikat kan pada tiang tu ikat tali. Dia mancing. Dia kata ikan ni kalo makan kan memang apa? Ikan baik-baik, umpan ni dia kata.

Habis dia (pe), dia cakap orang tu. "Kalo tali tegang ikan bawak larik. Kadang-kadang tali kendo ni ikan baik!" dia kata. Haa! Kan! Menyonsang la. Budak ni ulo. Ulo-ulo dia cakap lepas tu, "Bang! Bang!" dia kata. "Tali ni kendo bang!" dia kata. "Eh! Ini ikan baik ni," dia kata. "Mesti ikan baik. Berat! Aah! Tali kendo. Aah! Tarik la! Tarik!" Tarik, tarik rupanya apa engko tau? Ikan tu panjat tiang jajo. Ha! Ha! Ha! [Ha! Ha! Ha!] Umpan tu panjat tiang jajo. Bukan tali kendo ikan makan. Ha! Ha! Ha! [Ha! Ha! Ha! Habis?] Habis budak yang baru mancing tengok. Dia kata, "Jangan! Apa? Jangan aku kena membohong dengan tekong ni tak?"

Dia cangkuk umpan tu idup tau. Jadi umpan tu merayap dalam air. Rupanya umpan tu bukan duduk dalam air. Jumpa tiang kat (ja nga) jeremal tu banyak tiang. Panjat tiang jajo tu. Diulo tali kendokan. Panjat tiang jajo. Dia cakap, "Bang! Bang! Ini tali kendo." "Ini ikan baik ni! (Bi), biar aku tarik." Tarik-tarik, tetengok ikan dah panjat tiang. Ha! Ha! Ha! [Ikan belacak tadi tu yang panjat tiang?] Hah! Panjat tiang. [Ha! Ha! Ha!] Itu cerita la. [Haa! OK pun.]

102.

M17. Gila Isim

Budak ni memang gila isim la. Tak gak! Agaknya satu hari tu bapak dia dengan dia pegi ke la. Ni dekat feri. Feri lama tu la! [Haa!]

Haangah!] Feri dah tak da tapi pakai feri lama. [Haa! Haa! Hangah! Dekat, dekat dia la!] Jadi masa tu aku nak pegi keja la. Naik bas turun bas. Aku tengok apasal orang ramai. Rupanya anak dia ni dah kepala tak betul. Kena gila isim. Turun dalam air. Turun dalam air. Main air nak bunuh diri kan. [Heh!] Yang bapak dia ni dah tak pandai berenang. Anak tu turun. Air dalam paras ni. Tapi duduk bawah. Yang bapak ni ingat tak dalam kan. (Ba), anak dia duduk atas tembok. Tembok apa? [Jeti tu!] Feri tu ada tembok, tepi tu ada tube. Ada tembok kan. Ha! Jadi air tu panjat la paras ni. Orang, orang tak betul kan! Duduk aje situ. (Ba), bapak ingat anak, anak nak bunuh diri. Bapak pun terejun. [Bapaknya jalan!] Bapaknya nyaris tak mati.

Yang anak tu pulak, (aaa) bukan nak nolong bapak dia. Dia tengok bapak. Orang tak betul! Orang yang orang ramai yang tak betul. Nyaya bapak dia tak mati. Ha! Ha! Ha! Pasal apa? Orang suruh apa? Budak ni menolong apa? Bapak dia. Orang kat situ mana tau? Rupanya budak tu kepala tak betul. [Ha! Ha! Ha!] Nak nunggukan, dia usik-usik bapak dia. Bukan nak nolong. Ha! Ha! Ha! Rupa-rupa kepala tak betul. Baik orang perasan. Orang yang perasan tu dapat tau dia tu gila. Orang terejun tarik budak tu, bapak. [Ha! Ha! Ha!] Jadi orang ingat dia ni apa? Orang sangka yang budak ni nak apa? Nak nyelamat tolong bapak dia. [Ha! Ha! Ha! Usik pun tidak.] Hah! Tak pegang bapak dia. Dah pegang orang tu lemas. Jadi orang yang tolong rupanya. Ha! Ha! Ha! [Ha! Ha! Ha!] Nyaris bapak dia tu tak mati. Ha! Ha! Ha! [Ha! Ha! Ha!] Orang tu gila!

103.

M18. Orang Pencen

(Aaa) ini engko dah biasa dengo cerita ni kan? Kesahkan laki bini la nak buat surprise. [Nak buat apa?] Buat surprise! Mana macam (ap)? [Aaah!] Kasi bini [Betul la!] teperanjat, tekejut la. Dia ni dah kawin lama tau. Masing-masing dah, anak dah beso la. Dah tak kesah la. Jadi dia pakat laki bini. Dia dah pencen. Duit banyak ni dari muda. "Mari kita pegi jalan makan angin!" Habis dia dah pegi Hawai. Pegi mana apa? Last sekali dia pegi Jepun.

Jadi pegi Jepun tu dia tido kat satu hotel besa la. Sebelum tu dia dah pegi shopping tau. Yang bini pegi beli barang sendiri. Yang laki beli barang sendiri. Nak, tak kasi nampak la! [Haa! Hah!] Haa! Jadi satu malam yang laki dia ni dah botak. Rambut botak. Botak! Rambut la! Yang bini ni tau? Dah tua. Tetek dah apa? [Kendo!] Kendo la. Jadi yang laki ni pegi beli ubat dia la untuk lebatkan apa? Rambut. Mahal punya la. Dia orang ada duit. Yang bini ni belilah ubat apa? [Ubat. Ubat tegang!] Hah! Ubat tegangkan la. Jangan gelebe la tu kan? Jadi tido hotel. Malam tido. Yang laki ni tengok bini dia tido ambikkan. Ambik dia sapu la. Pada yang bini pun kan, laki tido je kan, tak perasan kan, dia pegi bilik air dia ambik ubat dia, dia sapu. Balik Malaysia teperanjat! Pasal lelaki bonjol! [Ha! Ha! Ha!] Bini tumbuh bulu! Ha! Ha! Ha! [Ha! Ha! Ha!] Salah ubat! Tetuko! [Tetuko!] Ha! Ha! Ha! [Ha! Ha! Ha! Dah agak dah! Ha! Ha! Ha! Dah agak dah! Mesti tetuko ubat.]

104.

M19. Si Kembar

(Aaa OK! Aaa) kesah apa ye? [Kesah tadilah!] (Aaa) OK! Kesah si kembar dalam perut. Hah! Jadi dia ada dua beradik le. Masa dalam perut pun dia dah apa? Saling cemburulah. Setiap kali bila mak dia makan, abang yang sulong aje yang dapat. Jadi adik dia dah apa? Dah rasa apa? Macam cemburulah. Jadi sampai masa waktu nak keluar daripada rahim ibu dia, dia pun cadang-cadang nak keluar dulu. Tapi akhirnya abang dia jugak keluar. OK! Sampai bila dah keluar ni jadi dia punya dendam tu lagi le betambahkan! [Membara!] Hah! Membara sunggohlah! Entah macam mana dia tepike pulak. Dia kata kan, "Ini kalo dah keluar ni pun." Dia kata, "Apa lagi aku nak buat ni?" (Aaa) dia teringat. "Ni biasanya abang dia selalu menyusu ni," dia kata. Jadi satu hari satu malam tu tah macam mana dia dapat idea. Dia letakkan racun dekat puting susu mak dia. Sebab dia, dia jangka abang dia akan apa? Akan minum susu pagi tu. Ha! Ha! Ha! Jadi dia pun tido la. Tido. Bila bangkit pagi besok, tengok-tengok sebelah abang dia ada lagi kan! Hei! Nampak selamba aje tido. Tapi hari tu dia denga orang sedih aje. Dia carik, carik apasal ni? Rupa-rupanya bapak dia mati. Ha! Ha! Ha! [Ha! Ha! Ha!] Habis la cerita tu.

M20. 50 Sen

(Aaa) OK! Ini pasal adalah orang alim kat satu kampung. Kan! Memang alim sunggohlah. Dia jalan, jalan. Kadang-kadang kalo dia tenampak apa bendakan dia selalu doa la untuk apa? Selamat. Entah macam mana satu hari, kebetulan tu dia mengadap satu pokok la! Jadi masa dia nak doa tu dia tepandang kat atas tu. Dia tengok ada budak atas pokok tu. Budak pempuan! Kata, "Astarafirullahhalazim!" Budak ni tak pakai apa-apa! Dia memanjat tu tak pakai apa-apa. Jadi dia kata, "Ee! Turun! Turun! Turun!" Turun. Dah tu. "(Aaa) nah 10 ringgit ni," dia kata. 10 ringgit dia kata suruh buat belilah seluar dalam dia kata. [Ha! Ha! Ha!] (Aaa) abis dia pun balik la.

Balik dia beritahu kat mak dia. Dia kata, "Tadi ada aji la sorang!" Dia kata, "Masa, masa itu tengah panjat pokok dia suruh turun. Lepas tu dia bagi duit 10 ringgit." "Apasal?" dia kata. "Entah? Dia, dia bagilah." Wah! Dalam, dalam ati mak dia, "Wah! Anak aku dapat 10 ringgit. Cuba pulak aku pegi besok. Ehi!" Ha! Ha! Ha! Dia pegi aje tengok aji tu ada. Sebelum aji tu sampai dia dah panjat dulu dah. (Aaa) dengan tak beseluar tu lah! Macam biasalah. Bila aji tu nak doa dia tengok atas. "Astarafirullahhalazim!" Dah tu, "Hei! Turun! Turun! Turun!" Dia bagi 50 sen je. Dah makcik ni complain. Ha! Ha! Ha! "Ehi!" dia kata. "Apasal semalam anak aku dapat 10 ringgit? Aku ini hari dapat (se), 50 sen aje?" "Alah! 50 sen beli piso cuko je," dia kata. Ha! Ha! Ha! [Hah! Ha! Ha! 50 sen aje dia dapat.] Ha! Ha! Ha! [Habis cerita?] Habis cerita.

M21. Tiga Orang Pencuri

Hah! Ini mengenai dengan kesah tiga orang pencuri yang tamaklah. Pencurik ni, tiga-tiga pencurik ni kereja dia memang mencuriklah. Profesyen dia memang pencuriklah. Dalam (pad), dalam tiga orang ni sorang tu dia pilot. Dia

bawak (kapa), helekopte. Dia pandai bawa helekopte. Oleh kerana dia dah banyak muncuri maka dia ni pun dah banyak duit beli helekopte sebuah. Tapi sepandai-pandai dia ni ada juga dia punya kelemahan dia.

Satu hari dia betiga ni telah mengintip satu banklah. Di mana tempat simpan duit? Kat mana jaga dia? Kat mana apa semualah? Kemudian dia buat risikan betul-betul. Maka satu hari dia pun buatlah operasi mencurik di bank ni. Jadi dia. OK! Mencurik tu waktu senja. Dah, dah malamalah. Waktu magrib begitu. Jadi dia yang dia pun naik helekopte sampai, sampai betul kat bank tu. Dia pun turunlah. Ada kawasan landing helekopte. Sampai situ (aaa) dia ni tanggal pakaian dia pakai sepende aje. Jadi yang dua orang ni, yang (he), diturunkanlah nak pegi mencuri dia pakai sepende. Kemudian badannya dia bubuh camouflagelah. Hambik tanah itam sapu badannya. Dah tak rupa orang lagilah. Kerana takut kalo ada-ada kamera (aaa) apa? Di dalam, dia dalam bank tu. Yang sorang ni duduk kat helekopte menunggu dengan pakaian yang kemaslah.

Jadi yang dua ni menyusup, menyusup, menyusup sampelah dekat bank. Setelah ditengok bank tu selamat untuk dia masuk dia pun masuk. Lepaslah dia masuk. Tah macam mana dia, dia punya nasib tak baik la, ada satu suis yang dia telupa. Dia dah curi semua duit tu dia masuk dalam buntel, dalam guni dia pun keluar. Masa nak keluar tu bebunyilah seren. Rupanya ada satu suis yang dia tak nampak tadi tu bebunyi. Masa bunyi tu apa lagi, polis semua dah, bebunyilah seren dia nak datang ke bank tu nak kejar dia. Dia bedua ni pun dengan sependenya lari lintang pukanglah. Sampe dekat helekopte tu terus helekopte pun naik. Naiklah ke udara. Masa helekopte tu naik, polis pun sampai. Bepuluh-puluh kereta polis sampe dekat bank. Polis nampaklah. Orang polis ni kejarlah ke mana helekopte tu pegi ikut. Ada arah sana. Ada yang sini. Helekopte ni pun lariklah. Ke mana-mana negeri semua ada polis. Jadi tah macam mana gaknya sampe ke Pulau Pinang pun ada polis. Mana semua! Sebab polis semua dah tahu dah kat mana helekopte ni landing karang mesti polis sampai.

Jadi (di bede), dia betiga ni bepakatlah. "Kita jangan landing kat Malaysia pasal polis semua ada. Kita landing kat negeri lain lah, kat

Pulau Hawaii." Wah! Kemudian yang pilot yang bawa helekopte ni, "OK! Kita boleh! Boleh pegi Pulau Hawaii." Entah macam manalah dia naik helekopte, makin tinggi makin tinggi dan terus ke tengah-tengah lautanlah nak pegi ke Pulau Hawaii kerana mungkin kat Hawaii dia selamatlah. Makin lama makin terbang, lama-lama dia terbang yang pakai sepende dua orang ni sejuk pasal tak ada baju. Bajunya dah tanggalnya tadi dah kesejukan. Yang pilot ni tak sejuk pasal bajunya lengkap. Maka yang dua ni cakaplah, "Hai pilot! Kau ni tak adil la!" "Asal?" "Engko ni tak sejuk. Ko tak sejuk pasal pakai baju. Kita orang ni sejuk." "Habis macam mana nak buat?" "Engko tutuplah kipas. Jadi bolehlah, barulah tak sejuk. Kipas ni laju sangat." Yang pilot ni punya bodohnya dia pun matikan kipas. Apa lagi? Helekopte mati kipas je, bedesup la jatuh ke laut. Ha! Ha! Ha! Bedentum jatuh ke laut. Habislah duit-duit dengan, dengan perompak tiga orang ni. Ha! Ha! Ha!

107.

M22. Susu

(Aaa) pada satu hari adalah sorang datuk. Datuk ni suka bermain-main dengan cucunya. Cucunya ramai. (Lutut), datuk ni pulak matanya buta. Satu hari datanglah cucu yang lain ni menangis-nangis beritahu datuknya. "Tuk! Tuk!" "Apa cu?" Dia kata, "Cucu atuk dah ninggal." "Yang mana ni?" "Oh! Cucu yang nama Salmah tu lah dah ninggal." "Oh! Budak tu kecil lagi dah ninggal. Sakit apa dia?" "Dia tak ada sakit-sakit tuk. Dia tecekik susu." Datuk yang buta ni dia tak perenah tengok susu macam mana rupanya datuk pun tanyalah, "Susu tu macam mana?" "Alah! Atuk ni susah betul la. Susu tu yang putih la tuk. Putih!" Pun atuk ni buta dia tanya lagi, "Putih tu macam mana?" (Aaa) cucu ni pun kata, "Putih tu!" Cucu ni bepik macam mana nak bayangkan putih ni. "Oh!" dia kata, "Putih tu macam bangau la tuk." Datuk ni mana perenah tengok bangau dia buta. Datuk pun tanya lagilah. Dia kata, "Bangau tu macam mana?" Cucu lain cakap, "Alah! Atuk ni susah betul la." Macam mana cucu ni nak beritahu bangau macam mana?

Lelama cucu tu pun suruhlah, (aaa) cucu ni pun buatlah bengkokkan tangannya. Buat tangan, sikunya dibengkokkan ke rataslah. Buat macam burunglah. "Aaa! Macam ni la tuk." Jadi atuk tu pun rasalah tangan cucunya ni. Rasa, rasa, rasa, "Oh! Kalo macam ini susu padan la tecekik," katanya. "Padan la mati." Jadi susu datuk ni ingat susu tu macam tangan budak tu. Jadi inilah salah tanggapan. Jadi konsep menyampaikan pun orang yang tak tengok (aaa) perkara yang sebenarnya (aaa) itulah dia. Jadi beranggapan lain. (Aaa) itulah kesah dia. (Aaa) kalau kita nak sampaikan apa-apa hal kat orang biar nyata, terang supaya orang boleh paham. Haa! Sekianlah ceritanya.

108.

M23. Syurga

(Aaa) ini mengenai dengan (aaa) kesah-kesah syurgalah ni. Tapi ni lawak la. Ya! Jangan, jangan dijadikan pedomanlah. Ini kesah satu ustatlah. Ustat ni mengajarlah budak-budak sekolah ugama. Bab yang diaja hari tu ialah mengenai dengan syurga dan neraka. Jadi ustas ni pun terangkanlah kat murid dia. Dia kata, "Murid-murid! Hendaklah buat baik kepada dua ibu bapak. (Aaa) jangan lawan ayah. Jangan lawan emak. Sebab syurga tu ada di bawah tapak kaki ibu." Wah! Budak-budak ni bukan main taatlah dengar.

Jadi adalah sorang pelajar tu, murid tu dia tepakai cakap ustas ni. Dia kata syurga bawah tapak kaki ibu. Jadi bila loceng bunyi dia pun lariklah balik. Dalam masa dia jalan balik tu, lari-lari anak balik tu dia teringat yang dia ni, dia nak tengok syurga ni. Sampai kat rumah dah petang tu ketika emak dia sedang lipat kain. Emak dia selalu lipat kain sambil, sambil belunjolah. Dia pun sampai bukap kasut naik rumah dia pun meniarap tengok tapak kaki mak dia. Tengok, tengok, tengok mak dia pun naik heran dah. "Eh! Engko ni jang kenapa buat jadi macam ini pulak? Selalu tak da macam ni?" Dia kata, "Mak diam-diam la mak! Ini ustas ajar tadi." "Eh! Apa pulak ustas ko ajar?" Dia kata, "Ustat aja. (Aaa) dia kata syurga bawah tapak kaki ibu." "Ye ke?" katanya. Mak dia pun tak tau rupanya. "Jadi cuba mak lunjolan kaki dua-dua betul-betul." Mak pun lunjolah dua-dua. Dia tengok-tengok. "Tak da

mak!" "Eh! Cubalah ko tengok betul-betul." Tengok, tengok, tengok. "Tak da mak! Cuba mak kangkang sikit." Mak pun kangkang. Tiba nampak kat dalam, dalam kain mak dia. Ha! Ha! Ha! Dia kata, "Mak! Yang dalam tu kan mak?" "Eh! Jangan! Itu yang dalam tu syurga bapak engkau." Ha! Ha! Ha! "Itu syurga bapak engkau. Jangan! Jangan kekacau. Itu syurga bapak engkau. Syurga, syurga ko lain." (Aaa) itulah kesah dia. Ha! Ha! Ha!

109.

M24. 20 Sen

(Aaa) ini satu kesah. Ini pun lawak jugalah. Ya! Kalau boleh jangan, jangan ambik apalah? Apa? (Aapa aaa) tabiran ye atau pun apa (aapa aaa) maknalah. Ini mengenai cecerita pasal pisau cukolah. Jadi satu hari tu dekat kampungiah. Kampung ni kira kampung ni dah maju jugalah. Orang pun bang asar kat surau. "Allah huakbar Allah huakbar! Allah huakbar Allah huakbar!" Wah! Pak bilal apa ni? Doja, siak, pak imam pun berunda-runda ke surau sebab nak sembayang asar. Dah gak imam ni dah telambat sikitlah. Orang lain dah pegi dulu. Dia telambat sikit. (Aaa) dia pun (ke capus la) pegi dengan selipa Jepunnya. Dalam masa dia larik-larik anak nak sampai ke surau tu dia jumpalah rumah-rumah orang lain. Jiran-jiran dia.

Sebelum sampai ke surau tu adalah (se) sebatang pokok jambu batu. Pokok jambu batu ni bukan main besalah. Dah, dah tua dah tinggi dah. Dia tengok kat pokok (jam), atas pokok jambu tu budak-budak memanjat. Kemudian tu ada sorang tu bukan main tinggi dekat pucuk la. Ko sesilap ko jatuh boleh mati. Pak imam ni sempat menego. "Hei Mamat! Turun Mamat! Turun! Ko nak jatuh! Nak mati! Nanti jatuh nanti boleh mati tau." Mamat ni degil. "Tak mau turunlah tok imam! Buat apa turun jambu banyak ni." "Hei! Turun Mamat! Turun! Orang dah bang asar ni. Nanti jatuh mati nanti." Mamat ni punya degil tak mau turun. Jadi pak imam ni tadi tah macam mana masa dia panggil-panggil tu dia teraba-raba poket dia ada duit. Rupanya dalam poket dia adalah duit lima ringgit. "Mamat! Turun Mamat!" "Tak mau tok! Tok imam!" "Turun Mat! Nanti,

nanti (aaa) atok bagi ko duit." "Berapa ringgit?" "(Aaa) lima ringgit." (Aaa) melongsorlah Si Mamat turun dengor duit lima ringgit. Dia pun nak turun. Pak imam pun bagilah lima ringgit. Jadi dah bagi lima ringgit tu tok imam tu teruslah pegi surau.

Lepas sembayang rupanya Si Mamat ni dapat duit lima ringgit dia terus larik rumah. Kan main riang, suka betul dia. Dia tunjuk kat mak dia. "Mak! Mak! Tadi Mamat panjat pokok jambu tu, tok imam lalu nak pegi sembayang dibaginya Mamat lima ringgit." Masa tu lima ringgit bukan main besa lagi.

Lepas tu dah balik dah sudah orang habis sembayang asar. [Ha! Ha! Ha!] Imam pun baliklah. Ha! Ha! Ha! Imam pun balik, imam balik lalu kat jambu dia tadi. Sekali imam pun tengok atas pokok jambu ada orang lagi. Dia pun tengok. Dia tengok mak budak tu pulak naik atas pokok jambu dengan kain pulak tu. Pakai kain tak ada seluar dalam pulak tu. Imam pun tengok. "Astarafirullah!" Imam kata, "Hei Minah! Turun Minah! Turun!" "Tak mau turunlah tok imam." "Turun! Nanti jatuh! Turun! (Aaa) nanti ku bagi duit." Wah! Dengar duit aje, Si Minah ni pun mak budak tadi pun melongsorlah turun. Turun aje dia bagi 20 sen aje. Bagi 20 sen aje kat Si Minah tu. Minah pun complainlah. "Macam mana tok? Tadi anak saya dapat lima ringgit saya dapat 20 sen aje." "Ko 20 sen ni cukup la. Pegi beli piso cuko." Ha! Ha! Ha! "Beli piso cuko. Ko punya (aaa) rambut kan main banyak." Suruh cuko. Padan muka Si Minah. Itulah kesah pisau cuko.

110.

M25. Makcik Tapai

Ada satu makcik dia ni menjual tapai. Dia pikullah dalam bakul tu jual tapai penuh (ba ah!) Tapai tu dalam bakul. Jalan punya jalan, kampung keluar kampung sampailah satu simpang dalam sawah padi adalah bangsal di situ. Kebetulan adalah dua orang budak nakal. Bila nampak makcik jual tapai tu dia nak mengusiklah. Bila makcik tu nak sampai dia orang terus naik ke bumbung. Jadi makcik tu tak perasan dia atas bumbung, atas celah-celah bumbung tu. Makcik tu pun letak bakul tu kipas-kipas. (Aaa apa) berehat kejap tetidolah dia. Yang budak dua ekor

turun. Dia tengok makcik ni tak sedar apa. Dia (ba) bantai tapai tu habis separuh bakul dia orang makan (ba) tapai. Kemudian macam mana cara ni nak mengelakkan supaya tidak dikatakan dia orang mencuri ni. Jadi dia pun cuba selak kain makcik tu. Diselaknya kain. Makcik tu tak seda! Lama tapai tu diambil disumbat-sumbat. Disumbat-sumbat tapainya sampai penuh situ. Dia pun lari. Jadi makcik ni kemudian dia teseda. Dia seda. "Macam mana kain aku basah habis ni? Apa semua ni? Ini tapai ni kat sini apa ni?" Dia tengok bakul. Separuh tapai dah tak ada dah. "Celakanya benda ni makan tapai," dia kata. [Ha! Ha! Ha!] "Habis tapai dimakannya." (Aaa) itu yang dia marah.

Kemudian dia terus. Dalam belete-lete dia balik. Balik, balik, balik tengah jalan tu dia rasa nak kencing. Dia rasa nak kencing satu macam dia pun pegilah pada tempat air kubang tempat kebo kubang. Dia kencing basuh situ. Jalan empat lima langkah dia rasa gatal. Dia gatal. Gatal lelama dia letak bakul. Letak bakul dia berdiri kangkang tu dia cuba garu-garu. "Hai! Tak boleh jugak." Lama-lama dia pun ambik kain, kain lapik yang lapik bakul atas kepala tu. Dipegang kain tu satu depan, ujung. Ujung sebelah belakang tu ditarik ke bawah. Dia duduk mengangkanglah. Tarik. Macam sorong tariklah. Turun naik, turun naik, turun naik begitu. Telampau gatal. "Ah! Sedapnya," dia kata. Garu macam ni. Hah! Dia garu dengan kain duk menonggeng lepas begitu. Sorong tarik, sorong tariknya. Kemudian lalu anak sedara dia. Lalu anak sedara dia tekejut anak sedara dia. Berapalah malu, sipu-sipu gitulah.

Lepas tu dia rasa nak makan siput. Jalan dalam bendang tu dia orang ada siput. Siput boleh makan la. Siput bendang tu. Jadi dua-dua tu carik. Carik siput (lat) kat 10 minit, makcik ni lompat naik atas batas padi. "Ada lintah la masuk dalam kain," dia kata. "Macam mana ni?" dia kata. Dia panggillah anak sedara dia tu. "Mat! Ko tolong Mat! Ko tolong. Aku duduk ni ko tolong. Ko sorong tangan, aku tarik." Jadi budak tu pun terpaksa la, mak sedara dia suruh. Dia sorong tangan dia pegang celah-celah tu dia tarik. "Bukan!" dia kata. "Itu bukan lintah. Kelentek aku!" kata, kata makciknyanya. "Hah! Kelentek!" katanya. "Mintak maaf la makcik." Tak jadilah. Kebetulan lintah tu jatuh.

Balik ke rumah, malam. Jadi budak ni dah satu macam dia perenah tengok tengahari tu. Malam ni makcik ni dia dah janda lama. Dia geram satu macam. Malam tu dia pegi, tengah malam dia pegi. Makcik tak apalah dah (nak) anak sedara nak teman tido ke rumah gini eloklah. Anak sedara kat keluar dia tido kat dalam. Tengah malam budak tu dah teringat-ingat tak boleh tido teringat tengok nu pagi tadi. Dia tarik lintah tarik bijik tadi. Dia pun terus naik atas, atas, atas dada, atas dada makciknyanya. Dibuka kain masukkan batangnya. Makcik tu seda. Dia kata, "Celaka ko Mat! Ko buat ni?" "Ah! Kalo begitu saya pegi la." "Jangan! Kalo ko angkat ku tendang. Ko hayun. Ko tak hayun aku tendang." Dia hayunlah sampai habis. Jadi merasalah Si Mat malam tu. Bepuaslah makcik, makcik tapai malam tu. Habis cerita tu.

111.

M26. Isa

Ini cerita Isa. Isa, Isa, Isa masuk kampung. Sorang pemuda ni (did) dia dua kawan dia. Isa dengan Mamat. Dia nak mencuri masuk bawah rumah orang. Jadi Si Isa ni jadi sedang elok masa tu lebih kurang dekat nak waktu isyaklah. Jadi mak aji, pak aji atas rumah tu tengah menunggu sembayang isyak. Tiba-tiba kepala Si Isa telanggar tiang. Degang! Ya Degung! Pak aji kata waktu isyak nak masuk dah. "Hah! Isa dah masuk! Isa dah masuk!" Jadi Si Isa ni dah. Dung! Kepala dia. Lari lagilah dia. Ingatkan orang tahu dia nak mencurik. Lintang pukang larik bawah rumah tu. Degung! Degang! Degung! Degang! Kata pak aji, "Apa hal orang-orang di masjid nu sampai apa? Palu tabuh. Dededung dedang! Dedudedang! Tak habis-habis."

Jadi mereka lari tu temasuklah dalam satu kawasan rumah (aaa) jiran sebelah. Rumah tu bepagar. Puaslah mereka menyuso pagar nak carik lobang keluar tak dapat. Jadi teputus dengan kawan dia. Kawan dia arah lain dia arah lain. Sampai ke satu arah pagar dia dengar suara. Haaas! Haaas! Haaas! Haaas! Dia ingatkan kawan dialah. "Kot mana? Kot mana?" Kot mana dia tanya kot mananya, layarnya. Haaas! Haaas! Haaas! Haaas! Jadi dia tak tahu yang dia becakup tu dengan itik nila, itik nila atas paga. Jadi kawan

dia yang larik tu ke sana tu. "Mana kawan aku tak datang-datang?" Dia menyusul dengan dia tu kawan dia tu. Haaas! Haaas! "Kot mana? Kot mana? Ya! Ya! Cepat! Cepat! Cepat!" Dia kata, "Hei! Isa! Itik tu! Itik! Itik nila tu, itik serati." "Hah! Itik?" (Aaa) barulah ikut kawan tu. Dapatlah dia orang larik. Jadi larik punya larik sampailah sebuah pondok. Jadi di sebuah pondok ni mereka duduklah berehat melepaskan letih, penat kejar. OK lah. Habis situ. Tak jadilah.

112.

M27. Beg

Cerita Baharuddin pegi memancing. Jadi pada satu hari dia, [Dia pegi mana tu?] pesan, pesan gaknya petang tu dia tengok lauk tak da apa semua dia nak pegi memancinglah. Dia panggil anak dia, "Mat! Bagi beg kau kejap. Pijam!" Kebetulan anak dia ada beg raggedlah. Beg ragged yang berambu-rambu. Yang warna warni hitam, merah, ijau, kuning. Cantiklah! Raggedlah beg tu! Dia bawaklah. Pikul. Bawak masuk bekal sikit.

Hari pun dah dekat magrib. Tapi dia tahu kalau dekat-dekat magrib ni kalau dia memancing memang dapat ikan-ikan besa petang tu. Terus la memancing. Sekor dapat ikan. Dua dapat ikan. Hari dah makin gelap. Yang ketiga tu rasa berat satu macam. Jadi dia bawak paranglah memang dah tepi dia parang. Jadi berat satu macam dia pun angkat tarik. Benda tu datang. Datang dia angkat naik ke atas. Dia tengok benda hapalah dalam gelap ni. Bebelang-belanglah dengan berambu-rambulah. "Apa benda ni? Ikan apa? Setan ke? Ibelis ke?" Dia pun tarik pempelahan ambik parang. Tang! Gedung gedang! Gedung gedang! Gedung gedang! Dia pukul binatang tu sampe hancor dengan batang-batang pancing sekali pun habis patah.

Jadi puas hati dia. Dia pun bangun. Bangun nak balik. Bangun nak balik carik, carik beg. "Di mana beg aku tadi? Mana pegi beg aku tadi?" Carik punya carik, carik tak ada. "Eh! Mana?" Duduk dia kejap. "Eh! Heran aku. Beg aku besa kat sebelah ni tadi, hilang! Mana, mana dia?" Heh! Lama dia boleh teringat. "Hei! Takkan

beg tadi aku cincang belahnya." Dia pegi carik. Tarik balik. Tarik balik tengok memang beg tu tadi jugak lah. Jadi beg tadi (ya) jugak yang entah macam mana jatuh dalam air sangkut kat pancing. Dia tarik dia ingat kot setan, iblis apa. Hancur habis beg dia. Haa! Itulah ceritanya. Terima kasih.

113.

M28. Wan Sulaiman I

Cerita orang lawan kentot. Jadi budak-budak zaman dulu dia orang malam-malam suka tido kat surau. Jadi ramai-ramai tido kat surau. Entah (satu) mana satu? Satu budak tu kentot. Bunyi Poot! Kentot. Wan Sulaiman ni marahlah. Abang, Wan Sulaiman abang. Wan Ahmad adik. Wan Sulaiman kata, "Siapa nak lawan kentot? Betanding kentot dengan aku?" Jadi yang kentot mula-mula tu dia nak kenakan. "OK lah! Kita nak tengok siapa yang kentot besa dia memang hero malam ni." "Kita buat pertandingan macam mana?" "Kita pasang lampu, pelita ni. Lampu pelita, pelita ayam ni. Siapa boleh kentotkan, kentotkan pelita ni sampai padam dia, dia johanlah."

Jadi mula Si Wan Sulaiman ni abang. Ooh! Ko main tera lah. Dia memang dia kentot besa. Letak pelita situ dia tonggeng. Poong! Dia kentot. Tak padam. Tak padam. Kentot. Kemudian adik dia Wan Ahmad. Selak kain kentot. Poom! Terus padam. Terus padam. Masing-masing gelap carik pelita. Tak da apa semua. Lama (pagat aaa) abang dia pegang pelita. Pegang-pegang pelita tu [Cair.] rasa cair. [Ha! Ha! Ha!] Rasa lembek apa semua. [Ha! Ha! Ha!] Kemudian dia cium. Taik yang keluar! (Aaa) Si Wan Ahmad tu dah larik balik ke rumah. Sampai besa sangat kentot keluar dengan taik-taik sekali. Sampai padam pelita! [Ha! Ha! Ha!] OK. Terima kasih.[Diberakkannya!]

M29. Wan Sulaiman II

Jadi Wan Sulaiman ni dia ada dua. Dia kena dua kali. Sekali dia pegi ke pekanlah rumah kawan dia. Pegi rumah kawan dia makan kenyang. Bawak pegi restoran makan apa, seronoklah. Tido rumah kawan malam, tido dengan apa? Atas katil. Cantik apa semua. Tah macam mana tengah malam perut dia memulas. Perut dia memulas nak berak. Tapi dia tak ingat nak tanya kawan mana nak buka lampu? Mana bilik, bilik tandas? Mana dia nak berak? Macam mana nak buat?

Lama dia pun cuba menyusoh-nyusoh jumpa satu pintu. Pintu tu pegi ke ruang, ruang tamu yang luas. Jadi dia pun tak da tahan dia teberak. Teberak dalam kain. Dia simpul-simpul kain, "Mana aku nak buang ni?" dia kata. "Mana aku nak buang ni? Macam mana nak buat?" dia kata. Dia pun nampak terang depan dia. Rumah orang tu rumah banglo dia duduk cermin. Dia cermin besa. Jadi cermin tu bila memantul terang la. Dia ingat tingkap rumah. Dia pun angkat. Pang! Dia baling. Pang! Mari balik, habis betabo satu rumah. [Ha! Ha! Ha!] Tebangun habis orang satu rumah. Malulah Wan Sulaiman dengan tahiknya betabo. Habis semua kena ceremin, kena apa semua tu. (Aaa) itu saja. Terima kasih.

M30. Pencoreng

Ini (le tad), ni tadi orang nang kata betunang ni. Kata nak dak Amid tunang ni. [Hah!] Orang tua ni (me), orang tunang mengendap. Mengendap ni tadi dah le nak buang aye kecil. Orang ni tadi [Rumah siapa tu tok?] Rumah ni Tok Kasim. Rumah Tok Kasim ni. Hah! Dak Yon! Haa! Jadi ni tadi dia ni tadi sama nak buang aye duduk le menyangkong ni air ni apa? Daun pisang dah nanti. [Kepala.] Dah letak letup! Letak letup! Letak! Letak! Letak! Ha! Ha! Ha! Hah! Kencing atas daun pisang nak! Jadik orang tua ni peranjat. Ni budak ni peranjat. "La tok! Pencurik tok! Pencurik!" Apa kata orang tua Noh ni tadi? "Hah! Pencoreng! Pencoreng!" Dia

meneriakkan orang tu. Hah! Menggila-gila meneriakkan pencoreng bukan (pen), teriak pencurik. Pencoreng diteriaknya. Jadi dah takdir, besepah la apa? Betabo le! [Orang larik?] Hah! Orang larik. Ha! Ha! Ha! Itu dia. Habis cerita.

Ini orang tua Noh. Mak cikgu Sabil. [Haa! Aah!] Tido le rumah orang sebelah ni. Rumah Tok Kasim ni. Jadi dak Yon ni betunang sama abang Amid. Jadi asal dah malam-malam dia mengendapkan tunang ni tadi. Orang dulukan mengendapkan tunang. [Ha! Ha! Ha!] Asal malam-malam mengendapkanlah tunang. Apa dia keja nak? Dia ambik daun pisang. Dia kerat daun pisang muda tu diletaknya pada longkang. Orang tu kencing dah le bejurai atas, [Ha! Ha! Ha!] atas daun pisang. Nak! Dah bejurai atas daun pisang ni tadi. [Dah bejurai!] Jadik ni orang tua sudah le peranjat. Orang tua Noh ni. [Hoi! Dekat apa?] "Alah tok! Pencoreng tok! Pencoreng!" Dia nak ngata pencurik tu dah tak sempat lagi gaknya dia mengata pencoreng. [Pencoreng! Ha! Ha! Ha!] Ha! Ha! Ha! Hah! Itu le dia. Ha! Ha! Ha! Hah! Itu le dia.

M31. Nak Nyanyi

Jadi satu orang tua dia ada membela cucu. Ke mana-mana cucu tu mengikut aje. Pegi mesjid orang mengaji pun dia mengikut. Pegi rumah orang kawin pun dia mengikut. Nak ditinggalkan cucu tu menjerit-jerit nak mengikut gak. Ke mana aje datuknya pegi nak mengikut. Jadi bila budak tu mengikut atuknya dia nak tebuang air. Nak tekencing dia menjeritlah cakap dengan atuknya. "Tuk! Nak kencing," katanya. Jadi atuknya malulah mendengorkan pekataan cucunya macam itu. Jadi dipanggilnya cucunya disuruhnya cakap, "Jangan kata nak kencing. (Aaa) nak nyanyi." (Aaa) budak tu kencing je suruh cakap nak nyanyi. Jadi budak tu satu hari bebila aje asal orang tu nak kencing, "Tuk! Nak nyanyi," katanya. Hah! Tahulah atuknya bawak dia pegi ke bilik air nak kencing.

Jadi satu malam atuknya entah ke mana pegi, tinggallah dia dengan neneknya. Hah! Di rumah. Jadi pada malam tu dia nak kencing. Jadi, "Tuk! Nenek! Nak nyanyi nenek!" katanya. Neneknya tak kuasa bangun. "(Aaa) nyanyilah ko

di situ," katanya. "Alah! Nak nyanyi nek!" katanya. "Bisinglah ko ni," katanya. "Mari sini!" katanya. "Ko nak menyanyi? Hah! Menyanyi dekat-dekat dengan nenek ni. Jangan, jangan apa dekat telinga nenek ni. Nyanyi pempelahan jangan orang lain jaga." Jadi budak ni tecengang-cengang dah nak no (te) tekencing. Hah! Dikencingkannya telinga neneknya. Ha! Ha! Ha! Jadi itulah kebiasaan dah kata nak menyanyi di mana-mana pun nak menyanyi dia nak kencing. Hah! Tak dapat tempat lain telinga neneklah dikencingnya. [Habis cerita.] Habislah ceritanya.

117.

M32. Sudah Bayar Ke Belum?

Pada satu hari, hari hujan lebat. Jadi adalah satu teksi orang penuhlah di dalamnya empat orang. Bila dalam perjalanan dari satu tempat nak pegi ke satu tempat hari hujan lebat. Habis semua-semua menutup pintu. Pintu kereta ditutup depan belakang. Jadi dahlah berasa panas. Nak dibukak hujan masuk. Dulu bukan ada apa? Ekon apa ke? Tak ada. Harapkan angin dari luar. Dah tak ada angin di luar kepanasanlah memasing. Bejalanlah jugak lah dalam hujan lebat.

Tiba-tiba dalam hujan tu ada di antara yang tekenot. Hah! Jadi keempat-empat masuk drebar lima, lima orang dalam dahlah asyik bau kentot aje dalam tu. Semua ditanya semua tak mengaku. "Awak kentot ke?" "Tak ade!" katanya. "Awak kentot ke?" "Tak ade!" "Orang belakang kentot ke?" "Tak ade!" Semua tak adelah. Jadi drebar tu sudah tebak. Mendingkan diri ajelah. Akhirnya bila sampe dekat perhentian teksi masing-masing pun turunlah. Turun membayolah tambang masing-masing. Jadi bila dah orang dah nak pegi nak bergerak, drebar tu pun menjeritlah. "Orang kentot tadi belum bebayo lagi!" katanya. Tetiba menyahut. "Ai! Saya kan dah bayo?" katanya. "Ahah! Awaklah yang kentot tadi," katanya. Ha! Ha! Ha! Dapatlah ditangkap orang yang kentot tadi dengan sendirinya menjawab. Ha! Ha! Ha!

118.

M33. Telor Asin

Jadi cerita, cerita apa Pol?²⁹ Telor masin! Baik! Peristiwa ni belaku maknanya ketika atau pun semasa bekelah. Heh! Jadi bila saja sampai ke tepi biasalah, ke tepi pantai. Makna dia tak kiralah lelaki ke? Pempuan ke? Tua muda berebut-rebut la nak mandi ke pantai kan! Jadik oleh kerana dah telampau lama sangat bermandimanda, bersuka ria. Ini pendek sangat la ceritanya. Tiba-tiba (aaa) penjaga apa ni? Penjaga pantai pun bolehlah. Maknanya orang yang mengawal pantai ni (aaa) meminta semua orang-orang lelaki tak kira tua muda, kanak-kanak ke dia suruh cepat-cepat naik ke pantailah. Dia kata, "Orang lelaki semua naik ke pantai. Ye! Cepat! Cepat! Cepat la!" Jadik orang lelaki ni kenapa pulak, orang lelaki aje yang disuruhkan? [Heheh!] Hah! Jadi dia tanya sesama sendirilah kenapa? Kenapa? Kenapa? Kenapa? Jadik dia orang pun betanyalah pada pengawal pantai tadi. "Kenapa?" Jadi pengawal pantai tu kata, "Dah! (Ken), apa? Dah berendam telampau lama sangat. Nanti telor-telor (aka), telor kamu semua jadi masin. Jadi telor asin!" [Pasal air tu air apa?] Pasal air laut tu air masinkan. Dah dua dah! [Itu aje?] Heh!

119.

M34. Tok Arab

(Aaa), ini ada satu kesah orang Arab nak kawin dengan perempuan Melayu. Jadi dah lepas perkahwinan tu rupanya masa dia nak, dah lepas nikah tu, perempuan ni turun hed. Datang hed jugaklah. Lama bila dah malam, tapi ceritanya dia tak sabo lagi. Orang ramai-ramai tu belum balik lepas pengantin ni. Ditariknyalah bininya bawaknya masuk dalam bilik. Dia retinya anu besetubuhlah retinya. Dia tak kira orang di luar tu ramai. Dia di dalam bilik tu ditutupnya. Bila ditutupnya, dia mengajaklah bininya nak besetubuh. Habis bininya mengata, "Tak boleh tuan seh," katanya. "Saya ada datang bulan," katanya. "Apa bulan?" katanya. "Bulan ada atas

²⁹ Pol is for Ful, short for my name Shaiful.

la," katanya. "Bukan bulan ada atas. Datang koto." "Aaa! Kotor (aaa) ye! Boleh susi!" kata Arab ni tadi. Lepas itu, "Bukannya koto," katanya. Tapi dia teringatkan gak sikit ada cakap, pandai cakap Arab la jugak betina ni tadi. "Saya datang haid tuan seh." "Allah hurabbi! Sillaka. Apa pasal dia tak mau cakap?" katanya. (Aa ha), jadi tak de le dia besetubuh. Datang hed! (Aaa), ini cerita betul, Mat.

b. Cunning

120.

M35. Ada Ke Tak Ada?

Aaa cerita pasal orang kat bank la. [Ha! Ha! Ha! Ha! Haa! [Aik!] Ini cerita satu orang [Lucah tak Ji?]³⁰ satu orang la. Tak! Dia cerita ni semi-blue. Double X la. [Double X! Ha! Ha! Ha!] Double X! Dia tak triple X. Double X. Cerita pasal satu orang la ni. Satu orang tua la. Dia ni setiap kali mau pegi bank, pegi bank dia masuk, masuk duit bukan sikit la. Hari ni masuk 10 ribu. Besok masuk 10 ribu lagi. Lusa masuk 20 ribu, 30 ribu sekali masuk. Jadi orang pelik la. Dia ni tak ada kerja. Kerja tak ada apa. Tak da kerja apa-apa pun.

Jadi pegawai bank sudah panggil dia la. Pasal apa? Dia orang semua pelik la. Apa sebab orang ni boleh masukkan duit banyak kan. Duit banyak masuk. Jadi pegawai bank tu panggil dia. Panggil dia temubual dengan dia la. Temubual. [Ha! Ha! Ha!] Temubual dengan dia (aaa.) "Hei pakcik! Saya nak tanya la. Apa sebab pakcik ni saya tengok memang banyak duit la? Sekejap masuk 10 ribu. Sekejap masuk 20 ribu, 30 ribu. Macam mana pakcik kan? Saya kerja dah lama pegawai bank ni pun gaji macam ini pun memang tak boleh masuk duit banyak macam ini." "Eh!" dia kata. "Senang aje! Kerja saya ni betting aje. Betaruh! Kerja saya betaruh," kata orang tu. "Eh! Tak kan betaruh tiap kali menang yang boleh masuk sebanyak duit ni kan?" "Eh! Saya gerenti

menang punya. Tak perenah saya kalah. Memang gerenti menang. Macam mana pun mesti menang." "Ye ke? Betul ke ni?" "Betul! Awak nak try ke?" dia kata. Ha! Ha! Ha! [Ha! Ha! Ha!]

Orang tua tu tanya, "Nak try ke?" Kata pegawai bank tu, "Boleh! (Aaa) boleh juga. Tapi saya risau." "Jangan risau! Awak try aje." /Tak minum Mat! Aaa! Ha! Ha! Ha! Hai Long! Hai! Mail.³¹ Dia kata, "Kalo awak (me), kalo misal kata (aaa) awak menang, awak untung. Kalau awak kalah nasib la kan." Jadi pegawai bank tu pike. Pike, pike lama-lama kata, "OK lah! Boleh!" Bolehlah betaruhkan. Jadi dia kata, "Begini!" Dia kata, "(Sang), saya, saya buat pertaruhanlah seminggu. Dalam masa seminggu akan datang genap seminggu, tujuh hari lepas ini buah, buah awak akan hilang." [Ha! Ha! Ha! Betting! Betting!] Dia betting tau. Buah akan hilang. Gerenti hilang. Pegawai bank tu pike. Dia pike. "Nak? Macam mana? Awak nak betaruh tak dengan saya? Kalau hilang, kalau misal kata bual awak hilang," dia kata. "Awak jangan risau. Kalau misal kata, kalau misal kata tak hilang saya akan bayar dengan, bayar awak 10 ribu. Kalau tak hilang saya bayar 10 ribu." Jadi pegawai bank tu pike kan. "Eh! Bukan senang nak hilangkan buah kan." [Ha! Ha! Ha!] "Eeeh!" dia kata. Tak boleh! Memang, memang dia rasa boleh, dia boleh, dia boleh menang ni. "OK!" dia kata. "Jom!" "Boleh! Boleh! 10 ribu ya kita bet?" "OK 10 ribu."

Jadi sampai bila apa? Bila tiap-tiap hari dah dia check tau. Orang ni check tau. Pegang. Balik rumah dia pegang buah dia, ada. [Ha! Ha! Ha!] Balik rumah dia lepas sembayang apa semua, pegang buah dia, ada. [Ha! Ha! Ha! Dia riso.] (Aaa) tak puas hati tau tengok bukak gak seluar kat ceremin, depan cermin tengok. "Eh! Ada buah aku." [Ha! Ha! Ha!] Sari, dua hari, tiga hari macam tu gak dia. Risau! Risau tau (sel). Pegi kereja selok poket tau. Selok poket pegang buah dia gak. [Ha! Ha! Ha!] Ada ke tak ada? Ada aje. Sama. Memang tak kasi lari betullah. Risau kalo lari kacau la ni kan. Memang tak kasik lari betul. Jadik sampai hari yang keenam tau. Hari yang keenam juga tak ilang juga kan. "Eh! Ini aku ada can menang ni," kata dia. "Memang aku dapat 10 ribu senang-senang ni." Hari yang keenam dia panggil bini dia. "Mah! Mari kejap." "Ada apa bang?" "Datang la sini sekejap. Check

³⁰ Ji is short for Aji.

³¹ One of the waiters greets Yusop Cina.

kat sini sekejap. Buah aku ada tak?" Ha! Ha! Ha! "Apa? Hada. Tau la." "Eh! Tengok je la. Ada ke tak ada?" "Ada!" katanya. Hah! Pegang balik kang, ada.

Sampai hari yang ketujuh. Hari yang dijanjikan tu. Hari yang dijanjikan dia pegang-pegang ada lagi. Wah! Senang hati dia. Happy la. [Menang la!] Masa tu petang tau. Petang lepas dia sembayang asar tau. Lepas dia sembayang asar orang bagi salam. "Assalamualaikum!" Bini dia pun jawab, "Waalaikumsalam!" Dia tengok ada dua, ada dua orang datang. Dia kata, "Dua orang datang bang." Waa! Suami dia pun turun tengok. Eh! Ini pegawai bank ni tadi, lepas tu dia pun bukak pintu, "Masuk! Masuk!" Masuk dalam bebual-bual kejam pegawai bank ni tanya. /Makan dah? Makan! Dah! Dah!/"³² Pegawai bank tu tanya, "Jadi tak ni? Pertaruhan kita ni?" Dia seluk, seluk poket dulu pegang. Ada kan. "Jadik!" kata dia. Ha! Ha! Ha! Dia kata jadik. (Aaa) dia kata, "OK! Jom! Kita naik atas."

Naik ataslah. Naik atas masuk dalam bilik. Waa! Dia pun, dia ada bawak member sorang tau. Member dia (aaa) bawak briefcase. Duit la tu! Memang dah ada briefcase la. Kalau dia kalah memang dia serah duit la. Dia masuk dalam aje, masuk lepas tu dia kata, "Boleh saya pegang? Saya nak check ni betul? Betul ada ke tak ada kan?" Kata orang ni, "Boleh!" Dia pun seluk poket kan. Seluk tangan dia kan. Masuk dalam, masuk dalam seluar kan. Masuk dalam seluar pegang. Pegang, pegang, pegang. Ramas, ramas, ramas dia tengok member dia. "Ada!" [Ha! Ha! Ha!] Lepas tu dia seluk lagi. Dia dah, dia keluarkan tangan tau. Dia seluk balik. Dia pegang, pegang. "Ada!" dia kata. Dia seluk lagi, Pegang tengok member dia. "Ada!" Dia kata, "Eeer! Memang ada la. Encik tak rugi. Saya pun tak rugi. Orang belakang ni yang rugi. Saya betaruh dengan dia. Kalau saya dapat seluk pegang buah cik tiga kali beturut-turut saya akan dapat 30 ribu. [Ha! Ha! Ha!] Encik ambik 10 ribu. Saya untung lagi 20 ribu," Ha! Ha! Ha! [Ha! Ha! Ha!] kata dia. "Betul la! Memang handal la kau betaruh. Memang betul la." Ha! Ha! Ha! [Ha! Ha! Ha!] Orang belakang tepuk dahi, "Cilakak betul!" Ha! Ha! Ha! [Ha! Ha! Ha!] OK! Itu satu cerita la.

121.

M36. Siapa Hebat? I

Selama (be), selama beberapa taun tu, aku tak kesah la. Aku diam aje. Sekali tu aku kata apa? Aku nak kena lawan, dak dia ni cakap. Ceritakan kesah buah derian. Bila aku cerita la, buah derian aku perenah jumpa la yang ke belakang ni. Buah tu dalam sebiji tu aku agak dalam tujuh kilo lebih kan! Lebih kurang dalam 13 kati la! "Eh!" dia kata. "Tempat aku lagi buah beso. Lagi beso pun ada ni." Aku diam aje ni ceritakan. Setahu aku, aku duduk Parit Raja aku belum denago lagi ada. Dia cerita la buah derian tu berapa kilo. Dah habis cerita-cerita, last sekali aku cerita la!

Ada satu tempat kawan aku, kesian orang tu. "Kenapa?" Dia carik buah derian. Carik-carik buah derian, penat. Bau ada. Carik-carik dah penat. Bila dah penat agaknya dia jumpa tunggul. Dia duduk atas tunggul kan. Dah penat! Derian bau makin lama makin kuat. Habis dia korek-korek kaki dia. Eh! Rasa macam kaso tau! [Hah!] (Sit) tengok kulit derian. Rupanya tunggul yang dia duduk tu tangkai derian. Hah! Apa maksudnya? Bemakna derian tu memang apa? Ha! Ha! Ha! Beso la! [Oh!] Sampe tepelesok! Jatuh tu tepelesok. Ha! Ha! Ha! [Ha! Ha! Ha!] Tunggul tu tangkai derian. Ha! Ha! Ha! [Oh! Ha! Ha! Ha!] Jadik cerita tu tadi, kalah la dia orang punya cerita ni. Hah! [Haa! Ini, macam apa? Apa? Kuak air jumpa ikan!] Haa! Macam nak ambik ikan la. Macam yang dia cerita ikan. Kadang nak ambik air susah. Kadang terpaksa kuak ikan dulu baru boleh ambik air. Jadi orang tu cerita tempat dia banyak ikan. Orang ni cerita, orang kampung dia nak ambik air susah. Kena kuak ikan dulu baru boleh ambik air. [Baru boleh ambik air! Ha! Ha! Ha!] Hah! Itu matikan cerita ini. Cerita orang dulu dia banyak dia matikan kan orang yang apa? Tujuan asal dia.

122.

M37. Siapa Hebat? II

Ini kesahkan, kesah pasal orang expert main pedang la. Jadi panggil Cina sorang, Jepun sorang, Melayu sorang. Handal-handal la! Orang

³² The same waiter asks Yusop Cina.

Melayu main keris aje. Mula-mula Cina tunjukkan dia tere main pedang tau. Dia ambik burung, burung satu dalam sangkar. Dia lepaskan. Sap! Sap! Sap! Burung jatuh. Mati la semua. [Pancungnya?] Haa!

Habis yang, yang orang apa? Yang yang Jepun pulak tunjuk samurai. Lagi handal! Dia ambik, suruh lepaskan belalang. Lagi kecil! Sap! Sap! Sap! Poop! Tepat jatuh. Semua jatuh. Sekali orang Melayu kata. "Tak pa la!" dia kata. "Engko bawak la belalang ke? Lalat ke? Tak kira la!" dia kata kan. "Bawak! Bawak! Lepaskan!" Sap! Sap! Sap! Sap! Telepas! Terebang semua. Siapa menang? Siapa menang? Orang Melayu menang. Orang Melayu kata, "Tak! Lalat ni tak dapat kawin lagi la. Habis konek dia dah kena potong." [Ha! Ha! Ha!] Ha! Ha! Ha! [Lagi halus!] Lagi halus! Ha! Ha! Ha! Jadik ko tau? Yang menang siapa? Melayu memang la. Sap! Mandul! Ha! Ha! Ha! [Lagi tinggi teknologi dia. Ha! Ha! Ha! Makna teknologi Melayu lagi tinggi le!]

123.

M38. Tebu

Sebelah sini ni ada kebun tebu. Wor! Belah sini tak ada kebun tebu. Nak pegi menyeberang parit tu budak-budak tak, tak boleh le lenting tak sampai tau. [Tak sampai.] Jadi tebu memang banyak. Jadi kat kawasan tu apek ada. Apek kaki kodong tau. Memang ada kat situ kan. Budak-budak ni ramai-ramai ni macam mana nak ambik tebu tau. Kalau si kancil memang pandai la. Heh! [Hah!] Jadi budak ni pike macam mana nak, (ek ak), ambik tebu? [Nak ambik tebu la?] (Ambu), ambik tak, ambik apa? Ambik, cuba-cuba sini tak boleh.

Ada budak baru sampai. Budak aje! Budak! Jadi yang, yang nak ambik tebu ni orang dah berakal, dah dewasa kan. Berangan nak kan! [Tak dapat tebu.] Jadi budak ni lalu (aaa) tengok ni (aaa), tengok tebu tu acam? Dapat tebu, makan kot. [Sedap!] Sedap! Budak tu kata, "Kan senang ambik tu!" "Eh! Mana, mana senangnya?" "Ko pun berenang la!" "Buat apa berenang? Tak elok berenang." "Macam mana?" "Awak pegi carik batu," katanya. Dia baling apek tu! "Apek kaki kodong! Apek kaki tu!" Dia baling batu. Apek tu

geramkan apek tu ambek tebu, patah-patah baling dia. Ha! Ha! Ha! [Ha! Ha! Ha! Dia ejek orang tua tu.] Nak baling tak dapat. Haaa! Orang tu geram. "Tak kena! Tak kena!" Ha! Ha! Ha! [Ha! Ha! Ha!] "Jaga! Ha! He! He!" [Ha! Ha! Ha! Banyak dia potong.] Habis baling pun tak kena. Balingan tu pun dia, orang ni dah tehegeh-hegeh.

124.

M39. Adil

Kesahkan satu orang satu pulau la. Ketua kampung la. Tak, tak payah raja la dapat ayam sekor. Kebetulan ada ayam sekor sesat la. Ayam! Orang punya hanyut ke? Ayam tu hidup sampai ke darat. Yang dapat tangkap ni ramai. Ngadu pada orang kampung, kampung, ketua kampung. Dengan sebab ayam sekor ni, ketua kampung memike macam mana dia nak jadi adil supaya orang tak ada betengko. Ini soalan teka-teki tau! Aku dapat jawab ni dia orang soal. Jadi dengan sebab ayam seko ni ketua kampung memike macam mana nak, nak jadi, nak adilkkan pada apa? Orang ramai ni, anak buah dia tak ada petengkaran pulak satu pulau ni. Macam mana ayam seko engko nak bagi adil? Makna orang puas, orang tak da bantah la! Tak dapat sikit kata tak da, semua soo dia kata. Puas hati la! Soo! Puas hati. Macam mana? [Humban ke laut je la!] Tak boleh! Tak dapat rasa. [Oh! Rasa?]

Jadi dalam ramai-ramai tu ada la budak ceredek sorang. "Boleh! Saya boleh kasi semua puas hati! Soo!" "Betul ke?" "Betul! Tapi kena dengo cakap saya." "Boleh!" Dia cabut bulu ayam sorang selai baginya. "Dah! Dah ada! [Ha! Ha! Ha!] Hah! Korek telinga!" Haa! Semuanya sibuk korek telinga. Ha! Ha! Ha! [Ha! Ha! Ha!] Ayam tu dia ambiknya buat goreng dia sorang makan. Yang lain dah soo. Ha! Ha! Ha! Puas hati. Ha! Ha! Ha! [Ha! Ha! Ha!] Masing-masing dapat bulu ayam kan? [Hah!] Kalo lebih bulu ayam, [Soo!] bagi sorang tiga, empat seper. Hah! Dek tak penah jumpa bulu ayam. [Hah!] Pegang! Soo! [Ha! Ha! Ha!] "Dah pegang semua kan?" "Dah!" "Haa! OK!" [OK! Korek telinga!] Semua soo. Semua situ leka. Haa! Hee! Ha! Ha! Ha! [Ha! Ha! Ha!] Ayam bawak balik goreng makan. Ha! Ha! Ha! [Ha! Ha! Ha!] Baru la adil tak! Rakyat puas ati.

M40. Si Sengau

(Aaa) ini (lak) mengenai dengan satu kesahlah mengenai dengan (aaa) Si Sengaulah. Si Sengau ni lelaki. Umonya dekat 40 taun tak nikah-nikah. Dalam kampung tu dah banyak anak dara dia tanya. Tapi sorang pun tak nak kat dia sebab sengau. Jadi anak dara pun seganlah kat dia. Jadi tah macam mana lah agaknya dah sampe jodoh ni betemulah dia dengan sorang janda kat kampung tu juga lah. Janda tu pulak dah beranak dua. Maklumlah janda dah beranak dua. Janda ni terima pinangan Si Sengau ni.

Bila sampai malamnya, malam tu maka masa nak besatu, besatulah dia bedua ni lah. (Aaa) masa besatu ni tah macam mana maklum janda ni lah, dah tak ada! Tak macam anak dara lagilah. Maknanya dah, dah tak, tak kata orang, dah tak ada grip lagi lah. Jadi Si Sengau ni pun cakaplah. Nama janda tu Minah. "Enah! Enah! Kamut Minah! Kamut!" "Mana ada semut bang? Katil ni baru beli siang tadi ni." "(Aaa) hah! Emut Minah! Emut!" "Eh! Mana ada semut bang?" "Aangalah! Susah betul Minah ni. Orang cakap emut la. Nga! Matuk! Matuk Matuk!" "Hah! Apa bang? Batuk?" "Matuk! Matuk!" Minah pun batuklah. "Aah! Aah! Aaah! Aaah! Sedapnya! Lagi sekali la angkatuk." "Batuk bang?" "Aaa! Batuk. Aaah! Aaah! Eerngah! Sedap engel!" Hah! Begitulah kesahnya Si Sengau dengan si janda ni. Dua-duanya tak benasib baik. Tapi ada juga lah syarat-syarat, isyarat-isyarat yang boleh (aaa) apa? (Aaa) melepaskan berahi mereka. (Aaa) itulah kesah Si Sengau dengan beristerikan si janda.

M41. Dreber

(Aaa) kesah pada satu hari, (aaa) adalah sorang profesor. Profesor ni memang paka dalam bahagian dia lah. Jadi profesor ni selalulah dipanggil untuk memberikan (aaa) ceramah dalam satu kuliahlah. Jadi dah banyak tempatlah. Jadi

profesor ni adalah sorang dreber. Dreber ni sangat taat pada profesor ni. Dah hampe 20 taun dah keja dengan profesor ni menjadi pemandu dia. Mana saja profesor ni pegi dreber ni mesti ikut. Jadi setiap kali profesor tu memberi ceramah dreber tu dengarlah. Dan apa yang diceramahkan tu kebanyakannya tu sama ajelah. Jadi dreber ni pun dah naik mahir tentang apa yang profesor tu ceramahkan. Boleh katakan apa yang profesor tu ceramah semuanya dreber tu boleh ceramahkan semula.

Jadi satu hari tah macam manalah, adalah penuntut-penuntut (aaa) ni penuntut-penuntut, pegawai-pegawailah dekat INTAN (jadi te), sedang berkursus. Jadi tah macam mana profesor ni dia, profesor ni daripada Universiti Utara Malaysialah. Dia pun, dia kena jemput. Datanglah dekat INTAN untuk beri ceramah. Tapi ketika itu betul-betul nak sampai masa nak ceramah tu profesor ni sakit. Jadi nak bagi maklumat dah tak sempat. Dia profesor ni pun risaulah, ke hulu ke hele, ke hulu ke hele. Dreber ni pun tanyalah, "Kenapa tuan profesor ni saya nampak gelisah aje?" "Mana tak gelisah dreber! Saya ni malam ni kena beri ceramah dekat INTAN. Jadi saya ni demam. Tak da, tak dapat nak ceramah. Suara saya ni pun tak berapa dengar. Dan tekak dah sakit." Oh! Dreber tu kata, "Hah! Itu senang aje tuan profesor." "Eh! Senang macam mana pulak?" "Biar saya saja yang beri ceramah." Ha! Ha! Ha! Dreber ni kata. Wah! Profesor ni kata, "Mana? Macam mana engko nak bagi ceramah? Ko tau ke aku nak ceramah?" "Ah! Senang aje. Tuan profesor ceramahkan itu balik-balik. Dah, saya dah dengar dah 20 taun dah. Mana saya tak mahir." "Eh! Betul ni dreber?" "Eh! Betullah profesor! Tak percaya mari kita pegi." "Wah! Nanti awak jangan memalukan saya," kata profesor. "Tidak profesor! Saya garenti saya boleh beri ceramah macam profesor ceramah. Jadi (aaa) untuk tak kelirukan, untuk supaya orang tak, tak, tak cam yang saya ni dreber kita tukar pakaian." (Aaa) jadi dreber ni pakai pakaian profesor dan profesor pakai pakaian dreber.

(Aaa) tapi bawaklah kereta sampai dekat INTAN turun. Turun maka disambutlah dreber ni macam profesor. Ha! Ha! Ha! Yang profesor macam dreber ni tadi tehanguk-hanguk mengikut. Sebenar profesor ni tehanguk-hanguk pasal dia demam. Jadi profesor ni duduklah kat belakang dewan tu. Yang dreber ni

dengan gaya, dengan pakai pakaian jubah profesor ni terus naik atas pentas dan bagilah ceramah atas tajuk yang telah diumumkanlah. Jadi bagi tahu sebelumnya. Tajuknya sama jugaklah itu tajuknya. Kemudian dreber ni pun mulalah becakap lebih kurang satu jam dia bagi ceramah. Boleh katakan semua isi-isi yang profesor ceramah tu semuanya keluar.

Jadi sampailah masa dialog. Ha! Ha! Ha! Sampai masa dialog yang dreber ni yang, yang, yang menyamar sebagai (aaa ap) profesor ni pun cakaplah, "(Aaa) tuan-tuan! (Aaa) masa dialog ni saya benarkan sorang aje bertanya pasal masa saya dah belebeh ni. Selalunya saya ceramah dalam 45 minit aje. Ini dah, dah satu jam." (Aaa) punya pandai dreber ni. Kemudian bangunlah sorang. Orang bijak pandailah pegawai kerajaanlah. Dia pun tanya bukan main belit tanya. Dia punya soalan tu dalam bahasa Inggeris tu. Bahasa Inggeris campo bahasa Melayu macam-macam bahasa dia campo. Sebenarnya (dre), dreber yang menyamar profesor ni tah hapa benda pun dia tak tahu persoalan orang tadi.

Kemudian tah macam mana datang idea dreber ni. Bila orang ni duduk, orang ni mintaklah, "Silalah tuan profesor jawab." Wah! Dreber ni menung sekejap. Lelama dia pun cakap. Masa (ke) ketika (aaa) yang bertanya tadi tu (aaa) menyoalkan soalan tadi profesor kat belakang sana tu dah macam nak tekencing dah ketakutan. Takut dreber ni tak dapat jawab. Tapi (o), oleh kerana dreber ni dah selalu menghadiri kursus-kursus dalam (ma), memang dibagi oleh profesor dia tadi maka dia pun cakap la. "Soalan yang tuan bagi tu paling senang aje jawabannya." Pada hal soalan tu tadi becampo gaul bahasa Inggeris semua campo. "Soalan tuan tu saya tak payah jawablah. Soalan tuan tu telampau senang jawabnya. Saya punya dreber kat belakang tu boleh jawab." Sebenar dreber kat belakang tu profesor dia. Ha! Ha! Ha! [Ha! Ha! Ha!] Profesor kat belakang yang macam yang macam nak tekencing tadi tak jadi. Dia pun naik dengan senyum simpul naik dia pun menjawab. Wah! Jadi yang pegawai-pegawai kerajaan yang duduk dalam ni heran. Kalo dreber yang kokak tu boleh jawab tentulah profesor tu jawab! Jadi dia orang pun malulah. Hah! Jadi akhirnya dreber tu pun dia naikkan pangkat dia bagi gaji lebih lagi oleh profesor tu kerana kebijaksanaannya. Ha! Ha! Ha! [Ha! Ha! Ha! Habis cerita.]

c. Hypocrite

127.

M42. Orang Dakwah

Pada hari Jumaat ni saya ceritalah pada hari Jumaat. Jadi ini cerita orang dakwah. Orang dakwah ni dia apa? Pegilah bejalan ke satu masjid ke satu masjid, ke satu surau ke satu surau dengan pakaian dia dengan jubah dia dengan ketayap dia. Habis dia pun sampai waktu zohor ramailah jumaah datang. Jumaah kampung ni macam suro nilah. Imam tu ada tengok. "Hoi! Ini datang dengan jubah ni, hebat ilmu dia ni." Mestilah lebih alim daripada dia. Jadi dah azan bebagai semua, komat. "Faadal! Faadal! Sheikh! Sila ke depan," Haa! Pak imam ni beritahu ni. Yang dia pakai dakwah ni pun bolehlah. "Eh! Macam mana ni? Aku boleh ke tak boleh? OK! Bolehlah pak imam." Dia pun jadi imam.

"Allah huakbar." Jadi imam orang lain mengikutlah ni. Patut waktu zohor, sembayang imam syir. Heh! Sembayang imam ni syir dia tak boleh (aaa) apa? Suara tak boleh kuat. Dia pun sembayang dah apa? "Bismillah hirRahman nirRahim." Kan main kuat. "Alhamdulillah Hibrabilalamin." Sampai habis. Dia ni ilmu sekerat-sekerat. Belajar sana sikit, belajar sini sikit. Ilmu tak berapa padat. OK. Orang diam aje.

Masuk rakaat kedua, rakaat kedua, rakaat kedua dia pun buat lagi. Lelama dia teringat tau. "Salah aku ni tadi." Semua dah sujud dah. Sujud membongkok semua, dia teringat, "Alamak! Malulah aku ni sebab aku dah buat silap." Belajar sekerat-sekerat. Lepas tu dia pun dia pun sujud. Diam-diam dia tengok, dia pun cabut, cabut, belah. Lepas tu cabut daripada mana? Suro tu. Habis orang ni menonggeng kan main lama. "Apa hal pak imam ni?" Nasib baik second imam. Hah! Sambung. Tengok, tengok, tengok lepas sembayang imam tulah yang kelolakan. Lepas sembayang tengok imam tu dah tak de. Jadi kesimpulannya dia ni nak jadi imam orang kata biorlah imam yang paham. Sebab dia sedar sekerat dia tahu sekerat dia tak tahu. Jadi

akhir-akhir dia malu sendiri, cabut. (Aaa) itu cerita dia. /OK. Zi! Ko cerita yang kedua pulak./

128.

M43. Misai

Ini cerita orang tak ada misai la. [Heh!] Ada satu orang ni tadi memang, memang dia tak ada misai. Misai dia tak tumbuh. Jadi semua beritahu dengan dia, "Engko ni kalo ada misai memang lawa. Memang tak ada lawan la. Memang muka engko handsome kalo ada misai. Tapi kalo sebab engko tak ada misai memang tak lawa la." Jadi dia pun risau la. Dia cuba tarok ubat tau. Tarok macam-macam la. Pegi beli ubat sana, ubat sini. Sapu! (Tam), orang kata pakai ini, pakai (aaa) ini. Sapulah supaya tumbuh misai kan.

Jadi lama-lama, lama-lama dia buat usahakan tak, tak tumbuh-tumbuh juga misai. Dia last sekali jumpa satu orang doktor penasihat la. Kata, "Macam mana dokte saya ni?" Dokte kata, "OK! Saya beri satu ubat special." Dia pun sapulah ubat ini kan. Satu minggu dia sapu. Dua minggu dia sapu. Sebulan dia sapu tak ada benda. Jumpa dokte tu balik. "Dokte tak boleh. Tak boleh kesan. Saya sapu-sapu pun tak ada kesan. Misai pun tak tumbuh. Sikit pun tak ada nampak tumbuh." Dia kata, "Jangan risau. Kalau macam ini ginilah. Kita tanam misailah." "Tanam misai?" "Hah!" "Jadi bila nak tanam misai?" dia kata. "Nak tanam macam mana ya?" "OK! Ginilah! Awak angkat tangan awak. Tengok bulu ketiak kan." "(Aaa) ada!" "Bulu ketiak kan!" "OK! Saya cabut bulu ketiak la kan buat misai." [Ha! Ha! Ha!] Dia pun cabut bulu ketiak. Tanam misai. Tanam. Tanam cantik la. Misai lawa kan. Kereteng sikit-sikitkan. [Ha! Ha! Ha!] Kereteng tak tak ada halus sangat la. Kereteng sikit-sikitkan. Dia trim molek-molek. Cantik la. Dah, dah buat misai cantik la, dia balik rumah.

Bila balik rumah, orang semua puji. Dokte dah pesan dah. "Kalau ada masaalah minggu depan datanglah." Wah! Sari, dua hari tak ada masaalah. Tiga hari tak ada masaalah. Sampai seminggu aje orang ni datang balik tau. "Dokte! Orang semua puji saya punya misai ni memang lawa. Memang cantik. Saya handsome. Tapi masaalah sikit. Bila kereja kuat sikit peluh bau busuk. [Ha! Ha! Ha!] Bau ketiak sini! Tak,

tak boleh tahan dokte. [Ha! Ha! Ha!] Saya tak boleh tahan," dia kata kan. "Ah! Ye ke? Wah! Macam tu kita cabut baliklah." Cabut, cabut, cabut, cabut sampai togel. "Ah! Kita ambik yang bulu ni pulak." Ha! Ha! Ha! [Ha! Ha! Ha!] Tanam. [Bulu bende alah tu lah? Ha! Ha! Ha!] Benda alah tu lah tanam lagi. Tanam, tanam, tanam, tanamkan. Wah! Lagi cantik tau. Lagi cantik. Tebal sikit, kereteng lagi kaso. Ha! Ha! Ha! [Ha! Ha! Ha!] Jadi, jadi pun bila anu dia pun anu lah, bawak. Dia balik je kan orang semua pujilah. Orang kata memang lawa, memang cantiklah. Memang handsome la. Dokte pun dah pesan kalo apa masaalah datang dua minggu lepas tu.

Wah! Seminggu tak datang. Tujuh, lapan hari tak datang. Wah! Sampai (hari) dua minggu. Hah! Baru orang ni datang lagi. "Dokte! Memang semua orang cakap lawa. Tapi dia masaalah. Dia ikut peil benda tu juga. Bila nampak pempuan naik semua. Tecacak! [Ha! Ha! Ha!] Tak boleh jadi," dia kata. "Tak boleh! Mana tak boleh. Saya tak larat la macam ini." Kata doktor, "OK! Tak pa lah. Macam ni lah. Awak tengok!" Dia tengok badan, badan orang ni dah tak de bulu (oor). Apa benda dah tak boleh dah. Jadi macam mana? Eeh! Dokte kata, "Tak pa la! Awak bini awak macam mana?" "Oh! Bini saya lagi baik tu. Tebal bulu dia." Ha! Ha! Ha! "Baik!" kata dia. "OK! Ambik bini awak punyalah!" Lepas tu balik, balik, balik la. Dia balik dia pujuk bini dia kan. OK! Datang la.

Bini dia pun datang. Pegi hospital pegi, pegi klinik tu kan. OK! Dokter tu pun kata, "OK la! Kita buat." Tanam la bulu ni kan. [Hah! Hah!] Tanam, tanam, tanam, tanam, tanam. Oh! Ini lagi cantik ni. Lagi lawa. Asingkan! Bulu asing! [Ha! Ha! Ha!] Bulu asing dah hinggap. Dia dah tanam kat sinikan. Jadi bila dokte kata, "OK! Tak ada masaalah? Kalau (ada) tak ada masaalah, carry on. Tapi kalau ada masaalah, (aaa) awak datang jumpa saya balik la." Seminggu tak jumpa. Dua minggu tak jumpa. Tiga minggu tak jumpa tau. Sebulan lepas tu, sebulan lebih sikit aje datang balik semula. "Dokte! Masaalah dokte! Saya semua orang puji lawa tapi masaalah. Tiap-tiap bulan datang merah. Datang koto!" [Ha! Ha! Ha!] Ha! Ha! Ha! [Masaalah jugak!] Jadi tak ada penyelesaian la. Tu habis la cerita.

M44. Orang Syurga Orang Neraka

Orang neraka nak jumpa dengan orang syurga. Dia orang neraka nak jumpa orang syurga dia meeting. Meeting-meeting dia kata keputusan dia macam ni. Keputusan meeting tu dia kata, "Yang neraka buat jambatan separuh. Yang syurga buat jambatan separuh. Sambung bagi jumpa senang nak pegi nak melawat," katanya. Hah! Ini dongeng. Ah! Cerita ni. Tapi inilah bagi hak orang idup ni dia kena tau la ni semua ni. Haa! Jadi buatlah. Buat, buat, buat, buat dia bagi tarikhlah mesti siap bila ni mesti siap.

Sampe tarikh tu orang neraka ni bukan main seronok. Habis naik jambatan ni pegi. Pegi-peggi tak sambung. Orang syurga tak buat. Orang neraka je buat jambatan tu tak sambung, separuh aje. "Hai! Apa pasal tak sambung?" dia kata. "Janji, janji kata nak bagi siapkan. Apa pasal tak buat?" Dia pun panggil. Panggil-panggil orang panggil orang syurga ni. Dia marahlah orang neraka ni marahlah. Orang neraka dia marah dia kata, "Apa pasal ko tak buat bagi siap? Janji kata nak bagi siap. Kata duduk syurga tapi tipu," kata ni. Orang syurga jawab slow aje. Dia ni bagus ni orang syurga, "(Aaa) kami nak buat bagi siap macam mana? Teknisyen, JKR yang kereja konterek semua duduk belah-belah sana. Kami ni yang duduk masjid ni. Hah! Tak pandai nak buat jambatan," katanya. "Yang duduk yang kereja besa-besa semua duduk belah sana," katanya. "Yang kecil-kecil je duduk sebelah sini duduk-duduk masjid je," katanya. [Pak-pak aji semua duduk.] "Semua duduk sebelah sana," katanya. [Mana projek tak siap?] "Projek patutlah tak siap," katanya. Semua duduk sebelah sana. Ha! Ha! Ha! [Hah! Bagus ni. Ini bagus ni.]

M45. Bodoh Sombong

Kesahkan orang yang segan ni. Tak mengaku tak ni apa? Nak, nak cakapkan (ma), segan tak kena tempat. Hah! Sombong bodoh la! Senang cerita. [Bodoh sombong!] Hah! Bodoh

sombong. Dia ni memang kaki hisap paip. Hah! Jadik satu hari tu dia kalo lepas makan. Hah! Memang dia kena hisap paip, (orang). Satu hari tu dia pegi kenduri. Bila dah (ken mai), lepas makan tu orang duduk berehat bebual-bual. Dia nak isap je paip dia temakau dia tak bawak. Wah! Dia dah riso. Dia memang, dia nak balik. "Wah!" dia kata. "Balik juga aku ni kang!" Memang dah orang kaki hisap ni, memang ni, paip. Sebelah tu, orang sebelah tu isap paip. Habis dia cakap dengan orang tu, orang tanya, orang mana kat tu paip. "Saya!" Tecarik-carik la orang tu nampak. "Eh! Ko tak! (Tem), temakau tak bawak. Ini ada temakau saya ni," "Ah! Tak pa lah. Saya tak apa!" "Tak pa la! Ambik tembakosaya." Kan! Ye kan! "Hisap la!" Jadi orang tu ulo la tin tu.

Agak tin tu beza lain, bukak-bukak tak boleh. Bukak-bukak tak boleh. Tak reti bukak. Habis orang tu tanya. "Eh! Meh saya tolong bukakkan." "Tak pa la! Saya tak isap cap ni!" Brand tu dia tak isap. Pada hal dia segan dengan tin apa? [Tak, tak pandai bukak tu.] Hah! Nak bukak. Ha! Ha! Ha! [Sombong bodoh!] Sombong bodoh.

Habis dengan sebab begitu lama duduk situ orang ni kebetulan bukak tembakau, orang lain pinjam tin tu bukakkan, kan. Agak orang tu leka aje kan. Heh! Dia tengok orang tu dah bukak, "Eh! Cuba aku try tengok cap gasing, cap ni?" Hah! Orang tu smash la dia balik. "Tadi dah tentu engko suruh aku malu! Eh! Apa ni? Engko memang isap paip orang tau. Ko tak tau bukak tin. Ko segan apa salahnya. Cakap tak reti bukak." Orang tu smash kat situ je. Ini cerita orang sombong bodoh la. [Ha! Ha! Ha!] Tak boleh bukak segan orang tanya. "Eh! Saya tak isap cap tu!" Pada hal orang memang tau kaki apa? [Kaki.] (Palan) ini kesahkan sombong bodohlah.

M46. Si Buta Kahwin

(Aaa) sedara! Ini ada satu cerita lucu sikit. Cerita orang buta nak kawin. Dah kawin bukan nak kawin. Dah kawin. Jadi pada satu kampung tu ada satu orang buta. Jadi dah lama dia nak meminang. Dipinang-pinang tak nak,

pinang orang tu tak nak, pinang orang tak nak. Jadi pada satu masa, satu hari tu dapatlah dia meminang satu orang tu nakkan dia. Pinanglah. Antolah belanja. (Aaa) kereja, buatlah kereja nikah macam-macam. (Aaa be rang) beraraklah. Jadi sampe satu masa tu dah bekereja dah buat kereja nikah tadi, dahlah besatu langsunglah hari tu. Dah langsung. "Amboi mak!" kata orang sebelah. "Bukan main pengantin laki-laki tu," katanya. "Hah! Buntang! Gelap mata. Lawalah," katanya. Memang muka tu lawa salah mata je buta. Haa nikahlah.

Dah besatu menaik malam tu dah beri makan beradap apa jadi malam dahlah nak pegi tido. Jadi dah masuk tido. Tedepa-depa nak masuk bilik. Hah! Tedepa-depa. "Hail!" kata orang tuanya. "Kenapa Li? (Lai) Li," katanya. Jali nama (pempuan tu), lelaki tu. "Apa yang ko buat tu Li?" katanya. "Tak abah," katanya. "Menengok rumah ni," katanya. "Luas gak rumah ni." Didepanya. Dia nak masuk bilik tu. Ha! Ha! Ha! [Nak mencari pintu?] Bukan! Dia menengok! [Padan jauh.] Nak masuk bilik! Nak masuk bilik pada serambi bedepalah. Dia merayo pintu. "Ai! Apa ko buat tu Jali?" "Tak ade," katanya. "Saya ni," katanya. "Nak apa ni? Menguko rumah ni. Luas gak rumah ni," katanya. "Saya nak menguko berapa jarak daripada serambi ni ke sana." Orang ni tak tahukan buta, cermin mata tak tanggalkannya. Haa! Jadi dia masuk, masuk bejalan jalan. Dah tiba baring. Terayo-rayo dia katil begitu. Hah! [Ha! Ha! Ha!] Nak dapatkan katil. Terayo-rayo. "Ai!" kata si bini tadi (si) si Asenah tadi. "Ai! Apa abang buat macam itu tu bang? Ai! Duduklah!" "Bukan saya nak menengok, tetinggi tak katil ni," katanya. "Selalu katil," katanya. "Eh! Katil macam biasa jugaklah kira gak sekaki lebih." Haa baring.

Baring, baring dah nak mandi pulak. Terayo-rayo. Merayo kain. "Apa abang rayo tu bang?" katanya. "Bukan ini," katanya. Terayo pada ampe kain. "Bukan," katanya. "Asnah!" katanya. "Jangan buat ampe kain macam ini. Nanti saya belikan sangkut baju yang elok daripada." Ha! Ha! Ha! Dia mendalihkan dengan bininya. Bininya pun tak tahu dia tu mata buta dua-dua. Pegi mandi. Mandi begitu gak. Turun terayo-rayo. Ai! Terayo-rayo dia nak mencari pintu. Tego lagi dek bininya. "Ai! Apa bang?" katanya. "Abang!" Dapatkannya bininya. "Kenapa bang?" katanya. "Bukan," katanya. "Sempit sangat perigi ni anu ni di kawasan tempat

anu dinding perigi ni," katanya. "Patut nak luaskan sikit," katanya. Ai! Lelama tak perasan bini dia ke ni? Tak de gak. Tah lah.

Dah mandi dah lama dah mandi apa dia tinggalkanlah bininya. Naik, naik-naik tah macam mana duduk. Duduk hidangan pun nak makan tengahari dah siap. Hah! Dah tengahari nak siap makanlah. Duduk makan sesama. Hah! Makan sesama. Dia tadi teragak nak menyorok gak. Makan-makan mana yang depan dia itulah yang dicedoknya. [Ha! Ha! Ha!] Tak lain. Nasik dimakan kuah diceduk. Ceduknya kuah. "Ai!" kata bininya. "Abang tak makan. Itu hah bang! Masak kicap pun ada, ikan panggang pun ada." "Alah! Saya tak berapa. Tekak saya memang kalo dah bekenan satu itu satu ajelah," katanya. Kecik disudunya itu jugak. "Hai! Abang," katanya. Belantak menyudu sambal. Ha! Ha! Ha! Tiba suap nasik makannya sambal. Lama-lama tepike bininya. "Eh! Mengkali jangan kalo dia ni anu?" katanya. "Ai! Abang tak makan kuah?" "Saya memang tak berapa, makan nasik tak berapa bekuah," katanya. "Memang tak ada biasa makan bekuah."

Lama-lama bininya tadi perasan. Rupanya lama-lama ditengoknya. Tengoknya lain contoh. Kan ke orang buta ni lain jalannya. Rupanya mata dia kesian tak nampak. "Alah! Apalah?" kata (bi si se aaa bini) Senah tadi. "Abang tak cakap bang," katanya. "Ajal maut betemu perceraian tak boleh di hingga bang. [Ha! Ha! Ha!] Kalo abang buta pun mata [Buta.] memang dah suami saya. Dah judu saya," katanya. "Tak larik gunung dikejo. Hilang kabut nampak gak ia. Kalo dah jodoh bang memang tak ke mana bang. Ini pemberian Tuhan," katanya. "Abang tentu nak cantik," katanya. "Ye tak bang?" "Yelah," katanya. "Abang malulah. Segan!" "Jangan bang," katanya. "Ah! Syukorlah bang. Pemberian Tuhan tu syukorkanlah," katanya. Haa! Nampaknya begitulah ceritanya orang buta tadi. Berakhirlah nampaknya (aaa) orang yang buta berkahwin dengan orang yang celek. Nama dia yang lelaki ni tadi Si Jali. Nama yang pempuan tu Hasnah. Ye, itulah saja (aaa) cerita lucu saya pada hari ini. Terima kasih le.

132.

M47. Tiga Kali Saja!

Haaa! Jadi kita (sam) sambung cerita ini pulak. Yang itu yang telalu kuat pulak. Yang ini telalu lemah. Dia telalu lemahlah. Dia ni dah lama jugaklah. Anak dah ada tapi beranso-ranso tua. Adalah penyakit dia penyakit orang kata lemah anggota badan, batin. Batin dia dah lemah. Ah! Jadi dia orang kata mati pucuklah. Kuat berubat ni. Jadi dia pun pegilah (ke), carilah bomoh. Bomoh ni dia kena naik bas, kena pegi jauh tempat dia. Dapatlah bomoh tu.

Bomoh tu pun jampi-jampi tu bagi dia syarat-syarat dia apa tu petua-petua dia. [Ha! Ha! Ha!] Jadi dia pun menuntutlah. Dia kata, "Ini ujian ni kali pertama ni ada syarat dia. Aku dah bagi ilmu ni pada kau," dia kata. "OK. Ko pakelah. Tapi," dia kata. "Kalau dia naik ada syaratnya. Kalo cakap Iss! Iss! Iss! Iss! Dia akan turunlah. Tak usah ko bimbang. Haa! Tapi kalo cakap, Naik! Naik! Naik! Dia naik. Tapi buat petama kali ni," kata dia. "Syarat aku bagi tiga." [Boleh buat tiga kalilah.] "Buat tiga kali aje. Tak boleh lebih." Wah! Dia punya suka. "Tapi kita test dulu." Bomoh pun, "OK! Sekarang aku cuba tengok ko punya." Angkat aje. "Naik! Naik! Naik!" Uszuzu! [Ha! Ha! Ha!] "Hah! Cuba ko turunkan boleh tak," dia kata. "Nanti kang ko nak naik bas ko susah." [Ha! Ha! Ha!] Hah! Dia pun kata, "Ko cakap, Iss! Iss! Iss! Iss! [Wah! Bila Iss! Iss! Iss! Iss! Dia turun.] Dia pun OK. (Aaa) berangkat tu.

Dia pun menunggu bas. Tunggu, tunggu, tunggu, kondakter ada kan? [Ha! Ha! Ha!] "Naik encik! Naik! Naik! Naik!" [Ha! Ha! Ha!] Keletup aje. "Alamak!" katanya. "Alah! Cilakak betul," dia kata. Barang tu dah naik tegang. Aaa! Kan main sakit pulak. Dia kata, "Iss! Iss! Iss! Iss!" Turunkanlah! Dah habis satu. Tinggal dua. "Eh!" kata dia. "Kang dapatlah."

Sampai di rumah sebelah rumah dia tu ada orang besunat. Kendurik. Jadi terpaksa pegilah jugak. Dia lewat sampai orang dah tengah

makan. "Bang! Bang! Naik bang! Naik bang! Naik bang!" "Ah! Kena sekali lagi." [Ha! Ha! Ha!] "Alamak (pu)," kata dia. "Dah naik pulak. Iss! Iss! Iss!" Turunkan. "Tak pe lah ada satu lagi." Rumah jauh ni. Nak naik bas. Kan main susah pegi. Lepas tu, OK.

Malam pukul 9.00 tadi. Wah! "Macam mana bang tadi? Hah!" "Malam ni ko jagalah," dia kata. "Ko rasa penangan aku malam ini. Ini memang best punya. Ini bukan, bukan calang-calang bomoh ni," dia kata. OK. Dia pun beromen-romen. Romen-romen dia pun OK. Panggil. "Naik! Naik! Naik!" Dah lama tak dapat. Naknya orang pempuan dia ni tadi. Pasa lama mati pucukkan. Teperanjat orang pempuan dia. Bila naik-naik terangkat naik. "Pooh! Eis! Bang! Eh! Eh! Iss! Iss! Iss! Iss! [Ha! Ha! Ha!] Dahsyatnya!" kata dia. Dia pun terus, "Apa ko cakap ni?" [Ha! Ha! Ha!] Melepas langsung malam tu tak dapat. Kena besok pagi dia take over lagi. Marah betul dia. Dia bomoh kasi tiga kali aje syaratnya. "Kenapa ko cakap Iss! Iss!" katanya. "Langsung tak boleh naik la! Habis la! Habislah peluang aku malam ni," dia kata dia. (Aaa) meranalah dia. Langsung (tu be) besok tu cam mana? Benda tu tak mau naik. /Hah! OK. Zi./

133.

M48. Fesyen

Cerita pesen. Pertandingan fesyen pakaian. [Oh! Cerita pakaian aku belum dengo.] Pertandingan fesyen. [Cerita lain ya? Bukannya mata?] Oh mata! Oh mata! Kejap lagi la, mata. [Hah!] Ini pertandingan. [Pertandingan mata dah!] Pertandingan fesyen pakaian. [Hah!] Ini pertandingan fesyen la, pakaian la. Pakaian mana yang paling seksi, paling cantik kan. [Heh!] Wah! Seksi! Cantik! Itu dia punya kategori untuk menang la kan. Jadi dalam pertandingan ni macam-macam la. Macam-macam peserta dalam, ramai peserta masuk. Ah! Ada peserta ni pakai memang sikit jugak, pakai sikit-sikit je kan. [Heh!] Hah! Masuk! Tapi semua memang cantik-cantik la. Pakaian memang lawa. Seksi, lawa memang lawa pempuan. Pertandingan (pem), pakaian fesyen pempuan la kan. [Haah!] Masing-masing pakaian lawa-lawa la. [Hah!] Peserta petama, peserta kedua dia panggil, peserta ketiga

panggil sampai (ak), last sekalian peserta, dia johan menunggu tau. Dia johan menunggu pertandingan fesyen pakaian seksi dan cantik ni kan. Memang johan menunggu. Tiap-tiap kali dia datang bawa pembaharuan tau. Fesyen dia mesti baru. Tiap kali datang fesyen baru. Fesyen pakaian baru.

Jadi malam tu dia pakai fesyen yang bebeza tau. Dia masuk-masuk tak pakai baju. [Ha! Ha! Ha!] Hoop! Orang semua pakai, ada baju kan. Dia tak ada baju. Tak ada baju terus! [Aangah!] Johan menunggu ni! [Haangah!] Jadi orang pelik tau. Pengadil pun pening kepalakan, "Ai!" Masa pengacara bagi tau kan dia kata, katakan, "Ini johan menunggu dengan fesyen radio!" [Haangah!] Fesyen radio! [Ha! Ha! Ha!] Dia kan, jadi masuk tak pakai baju. Orang kata, "Kenapa ko tak pakai baju ni kan?" Pengadil pun heran tau. Hah! Dia pun begaya kat depan kan. Bejalan kat depan. Pengadil tahan. "Hei! Sini hei! Nanti! Nanti dulu!" Hoh! Pengadil tahankan. Pengadil semua datangkan tau. "Apasal? (Aaa) cakap pesen radio pulak ni? Baju tak da langsung ni." [Lah!] "Eh! Tengok la! Tak percaya tengok, tengok, tengok. Macam radiokan?" dia kata. "Hah! Ini tombol dia."³³ [Ha! Ha! Ha! Tombol!] "Ini tombol dia. Hah! (Aaa) kan radio ni. Haah!" dia kata. [Ha! Ha! Ha!] "Ye ke?" Wah! Orang pun try pegangan. Pegang, pegang, pegang, pegang. "Eh! Kata pesen radio. Tak ada bunyik pun!" dia kata. "Heeh! Bodoh!" dia kata. "Mana boleh bunyik! Plug tak masuk!" [Ha! Ha! Ha! Plug (aaa)nya. Tak masuk lagi pulak!] Ha! Ha! Ha! [Habis?] Habis. Ha! Ha! Ha!

134.

M49. Pertandingan

(Aaa) ini pertandingan pasal, pasal pertandingan benda, benda beso ni. [Haah!] (Mau), siapa, benda mana yang paling bukan saja besa la. Besar dan juga yang cantik la. [Haah!] Haa! Jadi masing-masing keluar la. Masing-masing semua orang jemput la. (Aaa) dia kata, "Peserta pertama dipersilakan! Hah! Peserta yang pertama untuk mempersembahkan apa ni la menunjukkan kehebatan dia kan." [Haa!] Dia pun

³³ At this point, the narrator places both his hands on his chest indicating woman's breast.

keluor. Dia keluar-keluar. Heh! Macam ulo sawa keluar. Begini hah! Wool! [Ha! Ha! Ha!] Orang tepuk tangan. Penonton. Ada penonton. [Ha! Ha! Ha!] Lepas tu tepuk tangan. Hoh! Beso betul! Macam ulo sawa. Waa! Lepas tu jemput peserta yang kedua dengan kehebatannya yang tersendiri. Keluar-keluar macam pokok bonzai. Wah! Melilit-lilit. [Ha! Ha! Ha! Terok betul!] Ha! Ha! Ha! Wah! Macam pokok bonzai. Waa! Apa? Begulung-gulung ko tau. Hebat betul. Yang tepuk tangan suka kan. Semua la tunjukkan kehebatan masing-masing. Besorak-sorak.

Lepas tu yang last sekali, ini dia kata, "Ini peserta yang johan menunggu." Johan menunggu kan! [Johan menanti!] Akan menentukan. "Hah! Johan menanti ini dengan kehebatan dia yang tersendiri." Lepas tu (sam), dia orang ni menunggukan. [Hah!] "Panggilan pertama kepada johan menunggu!" Tak da! Tak da orang datang. "Panggilan kedua!" Tak sampai lagi. Lepas tu nak buat cakap, pengacara nak cakap yang (pang) akhir, panggilan ketiga kan. (Peng), penghabisan kan. Lepas kejap lagi ada orang, dewan kena ketuk tau. Dong! Dong! Dong! Dong! kan. [Pintu depan ke?] Hah! Pintu dewan kan. Orang bukak pintu. Orang tengah mikul. [Ha! Ha! Ha!] "Sabar! Sabar! 10 minit lagi dia sampai." Dekat belakang sana. Traffic jam! Ha! Ha! Ha! [Ha! Ha! Ha!] Bunyik traffic tau. Masa tu bunyikkan. Hoh! Seren. Eeoor! Eeoor! Eeoor! Semua kan. Traffic jam! Orang bawa ni. Ha! Ha! Ha! [Ha! Ha! Ha!] Yang kat belakang gini je. [Ha! Ha! Ha! Punya hebatnya!] [Habis?] Habis.

135.

M50. Tiga Kali Saja!

(Aaa) ini lawan tok guru. Ini kisah orang nak menuntut ilmu. Umo dah sampe dah, dah lanjut tapi belum kawin. Satu hari tu kawinkan la dek maknya. Dia rahsia pada diri dia, rahsia peribadi dia. Dia tak nak ceritalah dengan emak dia apa dia tak nak kawin. Tapi mak dia kawinkan jugak dia. Kawin dia terima la. Dia kawin barulah tahu rahsia dia. Rupanya lemah dia punya. Tak boleh bangun. Tah apa guna kawin.

Jadi jumpalah sorang kawan dia. Kawan dia ceritalah, "Ada sorang tok bomoh sana boleh

ubatkan ko. Ko pegilah.” OK lah dia terima nasihat kawan dia. Dia pegi, pegi berubat. Jumpa tok bomoh tu diceritalah hal dia sebenar. Tok bomoh tu pun paham. Tapi tok bomoh ni cuma boleh buat untuk tiga kali saja. “Tiga kali! Tiga kalilah,” dia kata. “Tak pa.” “Hah! Ada syarat dia,” dia kata. “Apa syaratnya?” “Kalo ko endak keraskan ko punya tu, ko kena sebut perkataan naik. Naik! Naik! Naik! Naik! Sebut tiga kali, Naik! Naik! Naik! (Aaa) dia naiklah. Bila dah naik tak nak turun,” dia kata. “Nak turunkan dia ko kena besiul. (Aaa) ko besiullah. (Aaa) dia turunlah.” “Eeh! Tak pa lah,” dia kata. “Syarat tu pun senang,” dia kata. OK. Dia ubat-ubat, boleh.

Wah! Dia tak de ketalah. Jalan tunggu bas nak balik ni. Nak balik rumah isteri dia ni. Isteri dia ada kat rumah mak mentua la, rumah mak mentua dia la kan. Nak balik tunggu bas. Tunggu bas. Bas pun sampai. Bas mini sampai. Orang ramai. Sekali kondakter bas ni sebutlah. “OK! Naik! Naik! Naik!” kata kondakter bas. Bila kondakter dah sebut naik, dia punya naik tu. Ha! Ha! Ha! [Orang lain sebut pun naik.] (Aaa) orang lain sebut pun dia boleh naik, naik. “Wah! Cilaka punya kondakter,” dia kata. “Disebut pulak ni naik.” Jadi dia tepaksa siul la. Tak dia nak naik, keras aje nak naik bas tu kan. Dia siul la. Turun. Dalam ati dia tinggal dua. “Tinggal dua lagi ni,” dia kata. “Tak pa la. Dua-dualah. Janji aku dapat,” dia kata. OK.

Dia naik dah sampai terus depan rumah dia terus berenti depan rumah ni. Dia belari terus. Belari terus. Rumah pulak pintu tertutup. Ketuk, ketuk, ketuk pintu. Bukak dek mak mentua dia. Rumah dua tingkatkan. “Ah! Engko dah balik,” dia kata. “Ah! Naik la! Naik! Naik! Naik la!” (dia) kata emaknya. Ha! Ha! Ha! Bila emak dia sebut naik, naik la dia punya. “Hai!” dia kata. [Dah dua.] “Hai!” Disiulnya la. Disiul turun. “Ada satu lagi ni,” dia kata. “Satu lagi ni garenti dapat,” dia kata. OK. Dia tak pandang la kiri kanan dia belari teruslah masuk bilik. Kebetulan bini dia ada dalam bilik. Hah! Lega dia, dia tutup pintu bilik, lega. Dia pun, dia pun sebutlah, “Naik! Naik! Naik!” Naik. Wah! Ceeh! Naikkan. Dia tunjuk dengan bini dia. “Ko tengok abang punya,” dia kata. “Dah naik!” Bini dia kagum (dengan) tengok laki dia punya naikkan. Bini kagum, bininya tesiu. Bini dia besiul. Feeet! Bini dia besiul, turun. Ha! Ha! Ha! [Dia tengok laki dia punya dah takut gaknya.] Hah! Dia kagum dia

besiullah. Suum! Turun. Habis tiga-tiga kali abis. Melepas. Sudahnya tak dapat jugak.

136.

M51. Orang Muar

Orang Muor dulu kan banyak, ini kesah cakap koto la! [Tak kesah!] Jadi kesahkan satu kereta Triumph sport car nak pegi Mesing³⁴ tau lalu Jamaluang.³⁵ Jamaluang! [Eem! Hem! Hem!] Nak pegi Mesing gajah banyak tengah jalan. Jadi lori balak memang ulang alik tu kan. Habis dia tengok lori balak ni berenti tau, berenti. Yang kereta ni banyak berenti la, ada kereta berenti. Yang, yang kereta sport car ni kan, tengok apasal berenti. Dia pun potong lagi ke depan la. Sunggohpun jalan kecil dia ke depan la. “Apasal?” dia kata. Dreber cakap apa? “Gajah duduk tengah jalan tak nak beralih,” dia kata. Dia pun cakap dengan gajah tu. “Hei! Aku ni orang Muor!” dia kata. “Ko tak tau ke?” Cicit gajah tu larik. Tutup! Dia larik! Cabut! Jadi dreber lori tu tanya, “Kenapa gajah tu dengor cakap orang Muor dia larik?” “Gajah tu dia takut. Dulu orang Muor tau? Kaki bontot! Dia gajah tu takut, cabut!” Ha! Ha! Ha! [Ha! Ha! Ha! Orang Muor!] Ini cerita orang dulu tau! Jadi gajah tu dengokan, cicit larik. [Bemakna gajah tau la bahawa orang Muor ni memang handal! Ha! Ha! Ha!] Hah! Memang takut. [Orang Muor handal. Ha! Ha! Ha!] Ini cerita apa? Cerita, cerita koto la.

137.

M52. Tok Penghulu Bele Jugak

OK! Cerita tok penghulu bele jugak. Dalam sebuah kampung, Jabatan Pertanian bagi ternakan lembu sawah, lembu, lembu pawah. Lembu sawah pulak, lembu pawah. Jadi kebetulan satu orang pemuda ni nama dia Amat dia dapatlah seekor lembu betina. Jadi dia pun bela lembu ni. Bagi makan cukup. Bagi makan rumput. Tido elok dalam kandang sebagainya. Jadi lembu ni jadi gemuk. Cantik. Ibu lembu muda ni jadi cantik.

³⁴ Mesing (Mersing), see note 24 of this chapter.

³⁵ A small town near Mersing.

Pada satu hari di tengah sawah bawah pokok dia teringin tengok ponggong lembu tu. Dia tengok cantik satu macam dia teringin. Dia pun tarik lembu tu dekat satu tunggol kayu. Dia boleh berdiri sedang elok. Jadi tengah [Ha! Ha! Ha!] dihingkok-hingkok ni tok penghulu lalu. Tok penghulu bawa senapang. Memanglah tok penghulu orang kampung dia macam RELA lah bawa senapang. Tok penghulu tengok tekejut. Tekejut, terlepas senapang kat tangan. Jadi pemuda ni tiba idea dia. Dia dah malu satu macam dengan penghulu ni dia pun terus terkam ambik senapang. "(Aaa) tok penghulu tengok saya buat, tok penghulu kena buat jugak. Tak tu tok penghulu tak buat saya tembak." [Ha! Ha! Ha!] Tok penghulu tepaksalah naik atas tunggol buat jugak. [Ha! Ha! Ha!] Dah siap semua tu, "Terima kasih tok penghulu. Ambik senapang." [Ha! Ha! Ha!] Penghulu balik.

Jadi selang dua minggu, Jabatan (pene) Pertanian datang melawat kampung tu nak tengoklah lembu-lembu pawah. Mana lembu yang masih sihat ke? Segar ke? Bagaimana cara penternakan mereka berjaya ke tidak? Jadi tibalah giliran, (ma) masa tu orang ramailah. Siap dengan perasmian apa semua? Tok penghulu, pegawai polis, tok penghulu sana ketua kampung la, orang kampung apa semua lelaki perempuan penuh. Ada pestalah sebelum tu. Ada silat, ada dike barat, apa menyambut pegawai, pegawai pertanian negeri ni datang ke kampung tu. Bila tiba kepada lembu ni, jadi pegawai tu tengok lembu ni cantik la, gemuk, sihat apa semua. Dia tanya, "Dalam ramai-ramai ni, sapa bela lembu ni?" Jadi si pemuda ni dah satu macam lah. Orang dah semua tengok dia. "Jadi mesti orang kampung kata aku yang bele lembu ni." Bukan bela, bele. Jadi dia pun bangun. "Tidak saya sorang je buat encik! Bukan saya sorang buat encik! Tok penghulu buat jugak. [Ha! Ha! Ha!] Tok penghulu ni buat jugak," dia kata. Jadi itulah ceritanya. Jadi tok penghulu malulah, malu besa. Semua orang kampung tak percaya lagi. Tok penghulu rupanya ponggong lembu pun dibantainya jugak. [Ha! Ha! Ha!] Haa! Itulah ceritanya. Tok penghulu bele jugak.

138.

M53. Satu Kaki

Cerita satu kaki. Dalam satu kampung seorang pemuda telah diakad nikahkan. Dikawinkanlah dengan satu anak dara. Meriahlah dia, dia punya hari perkahwinnannya, persandingan, kenduri kendaranya. Semua meriah sekali. Kemudian pada malamnya bila tetamu-tetamu dah balik lebih kurang pukul 10.00 malam, pengantin pun masuklah dengan keletihan, kepenatan atau mungkin kegairahan kerana pucuk dicita ulam mendatang. Sekarang semua dah free. Semua dah bebas ada lesen boleh buat. Mereka pun masuklah ke dalam bilik pengantin. Naik.

Jadi si anak dara pun dalam keadaan yang rasa ada satu tekanan, tegang, bimbang, resah, gelisah macam mana rasanya babak-babak malam pertama ni. Dia naiklah ke atas katil. Anak dara naik atas katil. Eem! Dengan siap baju nipislah. Baju tido dah siap untuk pengantin malam tu. Jadi si lelaki pun teruslah menanggalkan pakaiannya satu demi satu. Ditanggalnya baju, tanggalnya tengkolok, baju semua. Kemudian tah macam mana (di) ditanggalnya kakinya pulak. Jadi si anak dara ni tekejut. Tekejut ditengok lakinya satu kaki saja. Jadi keluarlah pekataan, "Mak! Satu kaki!" Jadi satu rumah dengarlah anak dara ni melaungkan. Daripada pahaman mereka anak dia dapat yang panjanglah. Yang satu kakilah! Jadi mak dengan bapak dia hampir-hampir tido tu terbangun, tekejut. "Apa mek? Apa mek?" katanya. "Apa nak?" "Satu kaki mak!" Mak dia pun kata, "Bahgialah ko nak. Bapak kau enam inci aje. Kau dapat satu kaki." Habislah cerita tu.

139.

M54. Besar Mana?

Ini cerita kat apa? Kat sebuah kampung la. Ada sorang (aaa) laki ni kan. Dia dah, kira dia dah betunanglah dengan, dia ni. Lelaki ni orang kampung lain. Dia dah betunanglah dengan orang kampung tu, kan! Satu hari tu dia pegilah tandang rumah tunang dia. Dia jumpa bapak (eh), bakal

bapak mentua dia kan. Dah tu hari dah petang. Hah! Dah petang. Dia ni tinggal jauh. Situ pulak kawasan tu payahlah nak dapat bas. Payah apa kan. Sekali bapak dia cakaplah. "Tidolah sini! (Aaa) tu apa? Abu!" dia kata. "Tidolah sini. Esok bolehlah balik," dia kata. "Lagi pun kat sini tak ada budak, orang lelaki. Kat serambi selalu dulu masa abang apa ni? Tunang ko ni, sebelum dia merantau dulu dia tidolah serambi ni," dia kata. "Ko tidolah serambi sini ni. Tak ada orang. Hah!" Dah tu ambiklah bantal. Tido malam tu. Kan!

Sekali (aaa) Abu ni pun tido dah malam ni kan. Jadi tido. Tido nyamuk banyak sangat tau. Banyak sangat nyamuk. (Bakal) orang tu punya la, tak bagi ubat nyamuk. Dia nak apa? Dia endak mintak ubat nyamuk segan la kan. La kan! Ini petama kali dia datang rumah tu. Jadi dia tido la. Sepanjang-panjang malam la tak boleh tido la. Lawan dengan nyamuk kan! Kadang tetepuk nyamuk tu. Dia sakit ati betul. Dia cakap. "Nyamuk celaka punya nyamuk! Sampe ku rogol ko karang baru ko tau!" katanya. Sekali orang tua dengar. Teperanjat orang tua dia. Karang kejap orang tua ni, dia kejut anak (eh), pempuan dia. "Engko jangan kawin dengan dia." Ha! Ha! Ha! "Engko tau! Nyamuk pun nak dirogolnya. Cuba ko bayangkan beso mana dia punya?" [Ha! Ha! Ha!] Ha! Ha! Ha! [Heh! Habis?] Habis! [Ha! Ha! Ha!]

140.

M55. Tambah 20 Sen

Ini ada satu orang muda ni. Dia ni kelakuan, perange dia tak berapa eloklah. Dia suka pegi tempat tak betul la. (Tak), tempat, tempat-tempat tak senonoh nilah. Dia ni apa? Orang kata kaki bapak. Jadi satu hari tu, mat ni pegilah nak carik bapak. Ha! Ha! Ha! Sekali pegi-pegilah tempat tu kan jumpa satu bapak. Sekali dia tanya bapak tu. "Sekali tu, berapa ringgit?" dia kata. Jadi kata bapak tu. "Sekali isap 5 ringgit," dia kata. "Hoi! 5 ringgit! Murah!" dia kata. Selalu agaknya dia kena mahallahkan. Jadi (si kat si kap), dekat bapak tu, murah 5 ringgit. "Tapi!" kata bapak tu. "Kalo nak ekon," dia kata. "Tambah 20 sen!" Tecengang dia. "Ai! Murah sangat tambah 20 sen," dia kata. Dia pun apa? (Te), heranlahkan. Pasal 20 sen aje tambah ekon. Selalu tambah ekon ni apa? Lagi mahal la kan.

Hawa dingin! Jadi tanya, "Apasal murah sangat? Apa nama ni? Biasa (li), 5 ringgit. Tambah ekon apasal murah sangat? 20 sen aje beza dia?" "20 sen lagi nak beli, beli apa?" dia kata, bapak ni kata. "20 sen nak beli gula, gula-gula Hacks!" dia kata. Ha! Ha! Ha! Habis cerita.

ETHNIC GROUPS

a. Malay

i. Minangkabau

141.

M56a. Orang Minangkabau³⁶

Pasal cerita orang Negeri Sembilan ni. Habis? Dah habis? Habis dah? Habis. Cerita orang Minangkabau pulak. [Ha! Ha! Ha!] Orang, (nak je) orang Minangkabau ni. Masa itu memang hidup susah la. Ya! Pagi ke bendang [Ha! Ha! Ha!] orang tua ni. Tapi dia memang orang tetua ni dia slow. Dia ambik malam-malam sunat, malam Jumaat. Budak-budak bujang di kampung ni memang kaki mengendap. Orang tua ni memang malam Jumaat memang tak ada lain memang dia (me) mesti dia wajib punyalah. Kecuali isteri dia uzo.

Jadi orang kampung tu syak. Atap dia atap (aaa) anyam, anyam buluh tau? Itu orang buat daripada bertam. Hah! [Hanga!] Boleh angin masuklah. Malam tu dia ni mengendaplah. Hendap. Tapi cahaya kat sana, tak nampak tau. Orang tua ni tengah (me aaa), gelap tak nampak. Sebab apa itu bila kita ni dah tua telur kita ni labuh. Telo gelap, telur. Lepuk! Lepak! Lepuk! Lepak! [Ha! Ha! Ha!] Marah pulak budak ni. "Hai!" dia kata. "Macam mana aku? Aku tak nampak nak masuk." Dia pegi ambik buluh panjang sikit dekat orang tu apa dia

³⁶ M56a and M56b are similar told by Abu Zarim in a space of a month.

membelakangkan, diembusnya. Ooop! Ooop! Sejuklah kan? "Hai! Tekentoik kau Minah?" katanya. [Ha! Ha! Ha!] "Hoik! Tidak bang heik!" "Heik! Berangin telur ku ni," katanya. Ha! Ha! Ha! Haa! "Edak pak?" "Iye! Terasa berangin telur ku ni. Eek! Jangan ko kentoik tak?" kata dia. Lepas tu dialihnyalah ke tempat lain. Alih ke tempat lain dapatlah budak ni (ni) menengok. Haa! Itu dia ceritanya. Jadi cerita dia ni pasal cerita [Orang mengendaplah.] orang mengendaplah. /OK. Cerita Zi/

142.

M56b. Orang Minangkabau

Ini dalam kampung adalah sebuah kampunglah berlaku ni di Negeri Sembilanlah. Kampung ni terdiri daripada orang-orang Minangkabaulah. Dia ni orang kampung ni dah tualah. (Rumah ni) dia ni orang miskin. Memang rumah orang kata atap apit-apitlah. Buluh tu dibuat diapit-apit. Jadi banyaklah dinding ni belobang. Orang budak-budak kampung dia tu kerjanya lain tak de, malam Jumaat aje. Hah! Wah! Kereja dia asyik mengendap orang. Jadi memang biasalah kereja mengendap.

Jadi satu malam budak kampung ni tengok, mengendap-ngendap dialihnya katil. Mengendap tu, tak nampak apa yang dibuat. Yang nampak begoyang telur. Orang tua telonya dah lanjut. "Ah!" budak kampung ni kata. "Dia kacolah. Tak dapatlah." Diambiknya buluh pempelahan diambiknya, letak dimasuknya pempelahan diembusnya kat telornya tadi. Rasa sejuk. "Eh! Tekentoik ko Minah?" katanya. "Eh! Edak bang. Eh!" kata dia. Tidak bang kata dia. "Terberangin telur ku," kata dia. "Hei!" Dia ni hembus, budak ni lagi, tiup pempelahan. "Hah! Sojok pah! Sojok telur ku," katanya. "Ini macam berangin ni gak ni. Kau terkentoik lagi tak?" "Tidak bang," kata dia. Lama risau dialihkannya. Dapatlah budak ni menengok. Hah! Itulah cerita, cerita Minangkabau.

143.

M57. Balik Mekah

Ni musim orang haji orang ni, dia haji haji jugak. Pegi dengan isteri dia pegi Mekah. Orang di Mekah ni. [Nanti kejap!] Hah! Di Mekah ni, dia orang, orang Minangkabau jugak ni. /Dah minum dah tadi?/ Cerita orang Minangkabau jugak. Jadi pegi Mekah dia ni bukan orang kata nak beramal betul. Tapi isteri dia memang betul-betul. Dia ni separuh-separuhlah macam kitalah. Hah! Kadang ada bagus kadang tak berapa bagus. Di Mekah ni dia teringat itu. Membuat tak tentu harah kena damlah jawabnya. [Hah!] Heh! Dia pun pike, "Macam mana nanti ko," dia kata. "Balik besok malam pertama, ko jagalah," dia kata. "Aku tak ada peduli punya."

Dia pun baliklah. Balik Mekah tu baru kapal terbang tu sampai. Ye! Barang-barang semua angkat. Sesedara ramai. Buat kendurik satu rumah. [Ha! Ha! Ha!] Beg-beg letak atas katil. Anak cucu pun ada. Wah! Ramai orang datang. "Lambat nor orang ni balik," katanya. [Ha! Ha! Ha!] Dia teringatkan tu. Jadi cucu ni tadi letak atas katil. Beg-beg semua melambak atas katil. Orang balik Mekah! [Ha! Ha! Ha!] Orang dah balik tu dia pun kunci pintu. [Ha! Ha! Ha!] "Hah Minah!" katanya. "(Aaa yo bang!)" "Maiee ko!" "Apee hal bang!" "Ah! Ko kotopikan beg ni. Beg ni ateh katil." [Ha! Ha! Ha!] Orang, orang, orang taatkan. Baru balik dari Mekah lagi. Bini dia pun ambik letak kat bawah. "Ah! Ko turonkan bodak ni," katanya. Anak cucu tido atas katil tu. Ambik turunkan anak cucu ni. "Engko! Ko kotengahkan ponggong ko," kata dia. [Ha! Ha! Ha!] Teperanjat bini dia. "Kenapo pulak ponggong kotengah?" "Haik! Ko kotengahkan ponggong kau," kata dia. "Yang lain kotopi tak apa," kata dia. Ha! Ha! Ha! [Ha! Ha! Ha!] Pasal dah (te), dah endak sangat dia ni tadi. (Aaa) jadi dia bekayuhlah. Ha! Ha! Ha! Hah! [Ha! Ha! Ha!] Pasal bodak. Hah! Habis cerita.

M58. Siappo Yang Ludah Den?

Pada satu hari ada sorang, ada satu bas, bas kilang. (Aaa) bas kilang tu orang pempuan. Bas kilang tak ada tandas. Waktu dalam perjalanan daripada Kuala Pilah nak pegi Seremban³⁷ adalah sorang budak perempuan tu dia nak tekencing sangat. Drebar tak nak berenti. Kali dia dah pening kepala pergi kencing kat tingkap. Lepas tu kat belakang bas tu ada mamat naik motor dia mengikut. Sekali kenalah dekat muka dia. Punyalah dia geram dengan orang (yang ken yang) tu. Dia pegi kejo bas tu. Pegi tahan bas tu. Lepas tu dia pun naik ke atas. "Siappo yang ludah den kat tingkap ni. Den nampak dia bemisai joo," katanya. Itu le ceritanya. Ha! Ha! Ha!

M59. Kembar Tiga

Cerita orang kembar tiga dalam perut ni. Dia mengandung pergi scan, scan doktor. Dokter scan. Dia orang Negeri Sembilan ni. [Ngeh!] Orang Negeri Sembilan kemba dalam ni, anak-anak orang Negeri Sembilan. Dokte tengah scan tu dia orang tengah bincang tu. Tiga orang dalam perut, dalam perut, Usu, Angah, Along tiga orang.

Yang kecil tu tanya, "Along! Along! Ko besa nanti nak jadi apa Long?" "Aku nak jadi interior designer," katanya. "Kau nak buat apa Long?" "Aku nak hiaslah dalam bilik kita ni tak ada apa langsung." Dalam perut mak dia mana ada apa. [Ha! Ha! Ha!] "Aku nak hiaslah dalam perut. Dalam perut dalam bilik ni tak ada apa langsunglah." "Bagus ko Long." "Ko Angah nak jadi apa?" "Angah nak kereja TNB." [Ha! Ha! Ha!] "Apa pasal?" "Angah nak pasang lampu. (Aaa) gelaplah dalam bilik kita ni tak ada apa." [Ha! Ha! Ha!] Lampu! Dalam mak dia, gelaplah. Lepas tu dia tanya balik, "Ko Usu? Sebok tanya orang. Ko nak jadi apa?" "Usu ingat Usu nak jadi

polislah," kata dia. "Nak jadi polis? Asal ko nak jadi polis?" "Itu nak tangkap budak botak tu. Masuk aje muntah!" kata dia. [Ha! Ha! Ha!] "Masuk aje muntah! Masuk aje muntah! Nak tangkaplah." [Ha! Ha! Ha!] Itu ceritanya? Hah! [Ha! Ha! Ha!]

ii. Pahangese

M60. Orang Pahang Juga!

Orang Pahang ni memang zaman dulu dia memang tekenallah kehebatan dia. Kalo yang besa ni dari segi apa pun besa, orang Pahang. Kalo yang cantik-cantik ni, orang Pahang. Rumah besa-besa, kereta besa-besa, orang Pahang. [Orang Pahang.] Memang hebat orang Pahang.

Jadi satu hari budak Pahang ni pun bejalan dengan pakai sematnya. Dapat takle satu budak pempuan. Dia pun tengok berenti ajak naik kereta. "Nak ke mana?" "Bejalan-jalan encik." "OK! Naiklah." Pun naik. Oooh! Bekenal-kenal. Dia bawak bejalan. "Hoi! Dahsyat encik. Eh! Kereta encik ni." "Cip! Orang Pahang." Ceh! [Sikit-sikit orang Pahang.] Sikit-sikit orang Pahang. Wah! Lepas tu dia bawak pegi makan. Pegi makan hotel besa-besanya. "Ah! Kita makan hotel-hotel kecil sana tu," dia kata. "Cep! Orang Pahang. Jangan buat malu orang Pahang." Kemudian dia bawak budak ni pegi bejalan-jalan, budak tu. Budak tu kan. Heh! Bawak bejalan-jalan. Dibelikannya baju. Baju memahal beli. Dia pun beli baju mahal. "Hoi! Cik! Memahal baju encik ni." "Eh! Orang Pahang." [Orang Pahang.]

Kemudian dia bawak pegi ke hotel. Hotel first klass punya sewa. "Hoi! Cantiknya hotel ni." "Cip!" "Mahal encik macam ni." "Orang Pahang." Dia bawaklah. Bawak beromen. Romen budak budak ni. Romen, romen, romen, romen dia pun bukaklah seluor. Teperanjat budak pempuan tu. "Hoi! Amboi tegapnya encik. Amboi mak!" "Hai! Orang Pahang." Lepas romen-romen tu dibukaknyalah. Suruh budak pempuan ni bukak seluor. Bila orang budak pempuan tu bukak pulak sebelah sini, "Eh! Orang mana? Hai!

³⁷ Both places (Kuala Pilah and Seremban) are situated in the state of Negeri Sembilan. The latter is the state capital.

Amboi! Leba jugak ya," katanya ni. "Eh! Orang Pahang?" "(Aaa) saya orang Pahang," katanya pempuan tu. Ha! Ha! Ha! Jadilah dia orang Pahang jugaklah. Jadi sebuk dengan orang Pahang ni, dia kata, "Ini orang Pahang ke?" "Saya orang Pahang encik." "Oh! Pahang. Patutlah!" kata dia. Ha! Ha! Ha! Jadi yang pempuan ni tak da. /Dapat ya. Haa! / [Tapi cerita tu suami isteri.]

147.

M61. Orang Pahang Juga!

Cerita pasal orang Pahang la. Ini baru-baru berumahtangga tau. [Hah!] Dia, jadi berumahtangga dengan satu orang pempuan. Orang luar la! Orang luar la! Bukan orang Pahang. Jadi dia bila baru kawin ni dia bawak la bini dia kat bandar Kuantan.³⁸ Sampai kat bandar Kuantan, bandar Kuantan besarkan. Ni orang kampung mana penah pegi bandar. [Heheh!] Kata, "Bang! Besanya banda ni bang!" "Eh! Banda Pahang!" dia kata. Ooo! Dia eksen aje. [Bandar Kuantan la?] Hah! Dia memang suami dia memang anu, banda kat mana? Kat Pahang tu, Kuantan tu Pahang la kan! Dia kata, "Banda Pahang!" Dia kata, [Hah!] "Besa la!" Ooh!

Lepas tu dia pun bawak balik rumah dia. Balik rumah dia. Rumah dia beso tau. Dia orang kampung tengok rumah macam tu beso la kan. [Heh!] "Eh Bang! Rumah ni beso bang!" "Eh! Kan orang dah kata. Kawan ni orang Pahang! Rumah besa la!" dia kata. [Orang Pahang jugak kira.] Ooh! Eksyen betul. [Orang Pahang.] Orang Pahang la. [Hah!] Ini rumah, awak orang Pahang. [Ha! Ha! Ha!] Masuk dalam bilik. Masuk dalam bilik, bilik dia besa juga. Kata, "Eh! Besanya bilik bang?" "Eh! Bilik orang Pahang besa la!" dia kata. [Ha! Ha! Ha! Semuanya besa.] "Eh! Orang Pahang," dia kata.

Lepas tu dia pun bukakkan. Bukak seluar dia. Benda beso juga tau. "Eh bang! Beso bang!" dia kata. "Eh! Kawan dah kata. Kawan ni orang Pahang. [Ha! Ha! Ha!] Jadi diam aje la." dia kata. Ha! Ha! Ha! [Ha! Ha! Ha!] Bawah tu dia membuat kereja tau. Buat kereja, main, main, main, main. [Hah!] Lepas main aje kan, [Hah!]

³⁸ Kuantan is the state capital of Pahang.

suami dia kata dengan bini dia kan. "Heh! Tak sangka kawan. Ek! Awak pun orang Pahang ya?" dia kata. Ha! Ha! Ha! [Ha! Ha! Ha! Beso jugak dia punya! Ha! Ha! Ha!] "Tak sangka kawan awak orang Pahang juga ya," kata dia. Ha! Ha! Ha! [Pasal beso benda alah tu. Ha! Ha! Ha! Baru betul! Cilaka betul!] Beso. Ha! Ha! Ha! Habis.

148.

M62. Orang Pahang Juga!

Ini, ini cerita orang Pahang la. Orang kaya. Orang Pahang. Tapi tak perenah pegi Ko Lumpo.³⁹ Satu hari tu dia pegi Ko Lumpo la. Bawak keta Mesedes dia beso, keta beso pegi. Dah round Ko Lumpo sesorang ni, jalan, jalan (aaa) niat hatinya nak tido hotel la. Lepas tu nak carik pempuan. Nak tido hotel. Carik pempuan jumpa la. Jumpa pempuan ni bawaklah ke hotel. Sambil apa? Beboraklah dia bedua. Pempuan tu tanya, "Abang datang dari mana?" "Dari Pahang! Kenal tak Pahang?" dia tanya pempuan tu. "Tahlah! Saya tak kenal Pahang. Pahang kat mana?" dia kata. "Hei! Awak ni duduk kat sini tak kenal Pahang. Pahang tu negeri yang besa kat semenanjung. Hah! Negeri beso, raja dia pun beso," dia kata. "Balak dia beso, (sese) serba-serbilah beso," dia kata Pahang tu. Hah! (Pan) pahamlah pempuan tu. Waa! Semua beso.

Rupanya yang lelaki ni tadi yang orang Pahang ni datang badannya pun memang beso. Jadi pempuan tu bertanya, "He! Beso badan abang ni ya?" katanya. "Kan saya dah cakap tadi, negeri Pahang ni beso, segala-galanya beso," dia kata. "Tengok saya ni kan beso," dia kata. Hah! Sambil tu dah dia borak-borak tentang Pahang tu (aaa) dia nak mainlah dengan pempuan tu. Jadi bukak seluar dia apa tu? Dah badan dia beso barang dia pun besolah. Pempuan tu pun kagum tengok. "Eei! Besonya abang punya." "Ah! Berapa kali saya nak cakap dengan awak, kan Pahang semua beso. Tengok badan saya beso, ini pun beso," dia kata. "(Aaa) yelah! Yelah!" dia kata, pempuan tu. Main, main, main dia dengan pempuan tu tiba-tiba yang lelaki ni dia melompat tau. Ha! Ha! Ha! Cis! Dia melompat dari katil turun bawah. "Kenapa bang?" kata pempuan tu. Pempuan tu

³⁹ Kuala Lumpur.

tekejut la. "Eh! Awak ni orang Pahang juga ke?" kata, kata dia, tanya pempuan ni. "Mana abang tau?" kata dia. (Aaa man) mana dia tau, aku tanya kau? [Ha! Ha! Ha! Barang pempuan tu beso.] Mana dia tau pempuan tu orang Pahang? Kalau ko tau? Haa? [Ha! Ha! Ha! Barang pempuan tu beso.] Ha! Ha! Ha! Lobang orang pempuan tu pun beso. Ha! Ha! Ha! Itu dia kata Pahang.

iii. Kelantanese

149.

M63. Darling

Cerita orang Kelantan pegi luar negeri tau? Dia ni dia lama pegi duduk luar negeri. [Haa.] Bahasa Melayu pun tak berapa fasih becakap. [Haa.] Kawin pun dengan mat salleh. Baliklah! Baliklah ke Malaysia. Balik ke Malaysia tak sembayang-sembayang jugak. Lepas tu bila ni, bini dia yang sedar dulu ni. Bini dia kata, "Yai! Kita lama dah kawin ni. Sembayang-sembayang la," kata. "Dah tua dah!" "Haa! Sembayanglah. Belajar-belajar sembayang." [Lepas tu.] Belajarlah sembayang, belajar sembayang. "Abang jadi imam la," dia kata. "Kita dah balik kampung ni biar semua jadi makmum. Kata dah belajar dah." Dia pelat ni duduk negeri orang putih lama. Dia pun bacalah Patihah. Hah! Bini dia jadi makmum belakang dengan adik-beradik belakang ramai lagi. Baca Patihah, Bismillah apa semua sedap eloklah. Sampe dekat ujung tu dia pelat. "Walat daaaring." Jadi Walat darling pulak. Bini dia duduk belakang. "Aaaabang," kata dia lepas tu. Ha! Ha! Ha! [Ha! Ha! Ha!] Hah! Dia kata darling. Bini dia kata abanglah. Ha! Ha! Ha!

150.

M64. Rebana Ubi

Ini pertandingan apa? Palu apa? Rebana, rebana ubi kat Kelantan. Biasa ni pertandingan ni ye! Beramaikan? Satu kumpulan tu ramai. Hah! Nak mengapa? Mengetuk apa? Rebana ubi tu. Pakaian pun kena pakai pakaian tradisional.

Biasanya orang Kelantan lelaki ni dia pakai kain batik. Kain batik kan?

Hah! Masa dia orang betanding tu ada satu pasukan (aaa) dia dah bantai rebana tu sedap la dah bunyi dia. Ini gerenti menanglah. Orang lain pun sebut dah gerenti menang ni. Dia pun palu. Dung! Dung! Dung! Dung! Dung dang! Dung dang! Dung dang! Dia orang palu. Sambil palu tu kain ada sorang tu telondeh kain dia. Telondeh kain dia tu tak boleh nak buat apa dah. Bila telondeh dia tepaksa gulong. Telondeh aje dia gulong. Telondeh aje dia gulong sampelah singkat. Ha! Ha! Ha! Rupanya dia tak pakai seluor dalam. Tu dah palu-palu, palu-palu. Dum! Dum! Dum! Berenti serentak kan. Kena berenti serentak. Berenti. Tooom! Serentak. Tapi yang. Ha! Ha! Ha! Ni lepas dia berenti je. Tong! Ada satu bunyi. Ha! Ha! Ha! [Ha! Ha! Ha!] Tadi dah gerenti menang dah gaya. Hakim pun dah kata gerenti dia menang. Tapi yang ini, ni bila dah ada. [Bunyi dah lari.] Larik pulak satu (ada). Teng! Kata. [Siapa pulak mengetuk?] Siapa pulak mengetuk? Teng! Rupanya yang kain tadi yang singkat kain tu dia punya palu dia. Ha! Ha! Ha! [Dia dah tekluor.] Hah! Keluor teketuk. Tong! Ha! Ha! Ha! [Habis?] Hah! Kalah la.

151.

M65. Orang Kampung Gua Musang

Ini orang kampung di apa? Gua Musang.⁴⁰ Jadi dia punya bahasa tu lah yang menyebabkan jadi apa salah paham. Jadi satu orang tua ni. Dia ada anak dua orang. Dah sekolah tinggi apa? Dia kereja jadi pegawailah. Jadi datanglah orang apa? Orang Kementerian Luar Bandar, Bahagian Pembangunan Luar Bandar buat, buat apalah jimat kata pekerjaan anak-anak kampung ni. Bekerja dengan kerajaan, jadi pegawai, jadi apa, kerja kat mana? Jadi pakcik tua ni cakaplah anak lelaki dia kereja pegawai pele kera dia kata. Jadi pegawai pele kera dekat, dekat, dekat Pahang. "Hah! Pele kera?" "Yelah! Itulah! Kereja tempat tanah rancangan pele kera, pele kera." Jadi senyaplah

⁴⁰ A district in the state of Kelantan and it is considered one of the remote areas in the country.

orang ni, orang dari Ko Lumpo ni. Dalam hati dia pahamlah itu FELCRA. Lepas tu anak pempuan. "Anak pempuan kereja jadi nu dekat pam minyak keletek," dia kata. [Ha! Ha! Ha!] Dekat pam minyak keletek. Jadi dekat, dekat Ko Lumpo. "Hah! [Ha! Ha! Ha!] Keletek?" Hah! Dia orang paham la. Minyak CALTEX la tu. Sekian, terima kasih.

iv. Javanese

152.

M66. Wak Pancing

Ini satu orang. Cerita wak, satu orang wak Jawalah. Orang Jawalah. Wak Jawa ni memang kaki pancing tau. Kebetulan memang aku ni kaki memancing gek. [Ha! Ha! Ha!] Satu wak Jawa ni memang selalu pegi memancing la. Dia memancing memang dapat ikan. Memang handal betul. Memancing aje, ikan. Banyak pulak tu! Bukan sikit!

Jadi satu hari satu orang budak muda tau nak ikut dengan satu budak. Budak muda nak ikut dengan wak ni memancing la. Tengok-tengok wak ni baling. Baling. Soop! Baling kejap tarik ikan. Baling lagi tarik. Tarik ikan. Baling lagi tarik. Yang ni baling la, sana sini, kanan kiri, depan belakang semua. Dia tak dapat ikan tau. [Ha! Ha! Ha!] Jadi tanya dengan wak Jawa ni, "Wak! Saya pelik betul dengan wak ni. Wak ni handal betul mancing. Tiap kali wak mancing dapat ikan. Tiap kali wak mancing dapat ikan. Macam mana wak boleh handal sangat mancing ni?" "Eh! Wak seneng ajeh!" dia kata. [Ha! Ha! Ha!] "Wak kalo bangun pagi nak pegi mancing, wak tengok bini wak. Macam mana (wak), bini wak nak tido? Kalau bini wak ngereng ke kanan, wak pegi mancing wak baling batu ladong wak ke kanan. Ye! Dapat ikan. [Ha! Ha! Ha!] Kalau wak bangun tido, wak tengok bini wak ngereng ke kiri, wak baling ke kiri. Ye! Dapat ikan jugak." [Ha! Ha! Ha!] Aaa lepas tu yang budak ni pulak tanya, "Habis! Kalau bini wak menelentang?" "Engeh! Melentang! Wak tak jadi mancing. Batu ladong wak sangkot." [Ha! Ha! Ha! Habis cerita.] Ha! Ha! Ha! Habis! Itu cerita pendek. Cerita

pendek. [(Aaa) tak pa la! Tak kesah la tu.] Ini wak Jawa yang kena. [Hah!]

153.

M67. Memarit

OK! Ini cerita wak Jawa juga. [Ha! Ha! Ha!] Satu lagi wak Jawa. [Ha! Ha! Ha!] Ini cerita pasal wak Jawa memarit tau, memarit (ma), tau memarit tak? [Buat parit la. Buat longkang la.] Hah! Buat longkang kan! Memarit kan! Wak, wak Jawa ni marit kalo (mak men) menyangkul ni memang handal la. Orang Jawa ni banyak (me), memang handal menyangkul buat parit ni kan. Cangkul, cangkul, cangkul, cangkul. Cep! Oh! Relek aje la. Orang tengok memang handal. Dia cangkul buat parit ni tak bangun-bangun tau. Oh! Tak bangun-bangun sampai setengah jam baru dia bangun tau. Begini dia eksyen aje!⁴¹ Pegang tangan dia begini aje kan. Wah!

Wah! Lepas tu ada orang tengok dia. Peratikan wak Jawa ni kan. [Hah!] Tengok handal betul wak ni. Dia kalo, kalo kita biasa menyangkulkan 10 minit, 5, 5 minit dah sakit pinggang kan. Pinggang dah sakit. Badan dah sakit. Kengkadang bangun. Rehat-rehat kejapkan cangkul balik kan. Dia setengah jam tak bangun tau. Menyangkul aje! Memang tak bangun-bangun. Sekali bangun memang dia. Op! Eksyen aje. Jadi orang tu, ada orang tanyalah. "Wak! Saya nak tanya dengan wak lah. Wak ni memang handal la memarit ni. Jadi macam mana wak boleh pandai sangat memarit ni tak penat-penat ni?" "Eh! Itu seneng aajeh! [Ha! Ha! Ha!] Eeeh! Wak kalau pegi marit wak jolok katak bini wak dulu. [Ha! Ha! Ha! Jolok!] Wak jolok, jolok. Jadi bila sampai wak dah penat, wak bangun. Wak cium. Seger!" [Ha! Ha! Ha!] Ha! Ha! Ha! "Wak (se) seger." "Iya ke wak?" dia kata. Budak ni, orang ni pun kata, "Ye ke wak?" "Eh! Iya! Kalo tak, tak percaya terai." Wah! Dia kata, "Ini satu ilmulah wak kasikkan."

Jadi besok pun pegi lagi marit. Pegi gali parit tau. Wak ni kan setengah jam tak bangun-bangun tau. Dia tengok budak ni setengah jam

⁴¹ The narrator, Aji places his point finger under his nose imitating the Javanese character smelling his finger.

tak bangun. Satu jam pun tak bangun. [Ha! Ha! Ha!] "Lagi hebat!" kata wak ni. "Oh! Ini handal ni! Satu jam tak bangun." Sekali bangun-bangun satu jam. Satu jam lebih baru dia bangun tau. Sekali bangun begini.⁴² Ha! Ha! Ha! [Ha! Ha! Ha! Lagi hebat dengan, dengan lengan ye?] Ha! Ha! Ha! Bukan gini! Gini! Penuh! Ha! Ha! Ha! Padan, padan handal. Ha! Ha! Ha! [Ha! Ha! Ha! Oh! Dia jolok dengan lengan.]

154.

M68. Garpu

Perang Korea! Perang Korea ni getah mahal. Jadi orang-orang Jawa, orang-orang belah Johor yang kaya, getah mahal lagi, Perang Korea. Duit dah banyak, dah tak tau apa nak buat. Yang ada beli ais box buat isik baju kan, kan. Dia tak kira la. [Letrek tak ada!] Haa! Letrek tak ada! Ada yang ada, yang ada pegi, yang ada duit ni naik kereta la, kereta Morris Miner. Kereta apa la tak kira la dia pegi Singapura, shopping.

Pegi tempat hotel. Tempat makan mewah punya la! Pakai kot. Tengahari buta pakai kot. Duit banyakkann. Beli kot pegi Singapura. Makan satu tempat mahal punya tempat. Orang ramai dalam tu. Bila duduk aje, dia bawak pempuan la, bini dia. Waa! Pakai pun semat. Dia pun tanya, Cina tanya, "Tokeh! Lu mau makan apa?" Kan! "Aaa! Lu bikin (aaa) mi goreng sedap-sedap la! Haa! Itu semua rencah taruk lebih sikit la! Sedap! Harga pun gua tak kiralah. Lu bikin sedap-sedap!" Habis dengan sebab tokeh Cina ni ingat dia ni orang kampung, "Encik! Aji ka?" Dia teriak aji. "Aji ka? Mau pakai garepu ka?" "Hah!" "Mau pakai garepu?" Masa dulu, orang pandai cakap orang puteh banyak kan. Tanya, "Mau pakai (gale)? Eh! Galepu mau ka? Galepu?" Garpu ni! [Hah!] "Haa! Boleh la! Tapi jangan taruk banyak la. Taruk sikit dah!" [Ha! Ha! Ha!] Ha! Ha! Ha! Jadi orang ramai tu tengok la. Dia ingat boleh makan! Ha! Ha! Ha! [Ha! Ha! Ha!] Tak perenah pegi kan. Duit dah banyak. [Itu sekali pegi la tu! Cultural shock! Kejutan budaya! Ha! Ha! Ha! Garpu pun dia suruh, direncahnya sekali. Dia kata jangan taruk banyak-banyak.]

⁴² This time he places his hand instead imitating the second character.

Jangan taruk banyak. Taruk sikit sudah la. [Ha! Ha! Ha!] Takut tak sedap dia kata. [Ha! Ha! Ha!] Dia ingat macam lada ke apa kan? Apa benda pekataan baru dia besuara le!

155.

M69. Nasi Ambang

Ini cerita dulu-dulu la. Ini, ini betul-betul terjadi. Hah! So, dedulu dia tak ada apikan! Kat, kat kampung orang Jawa ni, dia kalo kenduri dia ada nasik ambeng dia kan. [Heh! Hehem!] So, bila ko nak bawak balik, dulu tak ada plastik. Ko kena bawak sapu tangan satu. Lepas dia dah bagi-bagi tu ko kena apa? Dah siap balut kat dalam daun pisang, kita ikat kat sapu tangan la. Bawak balik.

Al-kesahlah orang tua ni. Dia pun nak pegi kendurik. Bawaklah (lam aaa) dia dah turun rumah dah. Habis dah sampe bawah tu dia tanya la orang rumah, dia kata, "Hei! Maknya!" Dia kata, "Sapu tangan aku mana?" Dia kata, "Ada kat bawah rumah tu. Ko capai aje la!" Dia raba-raba (aaa) dah dia bawah, dia rasa kain kan pun masuk dalam poket dia. Jadi dia pun pegi kenduriklah. Dia dah tahlil, keluarlah nasik ambeng tu. Bagi-bagi. Dah siap bangkus dia keluorkanlah sapu tangan dia. Bila dia bukak, "Ya Allah!" Ha! Ha! Ha! [Underwear tu!] Bukan underwear! Dia kalo orang dulu kan, dia tak ada coli yang beli ni. [Hem!] Yang buat kan! [Yang begitu la!] Hah! Yang itu. "Eh! Mak mu punya!" dia kata. Ha! Ha! Ha! [Ha! Ha! Ha!] So, orang ni. Ha! Ha! Ha! [Pikul bawak balik!] Dia kata, dia pikul bawak balik. Hah! Ini cerita sebenar terjadi. [Sebenar terjadi!] Haa! Haa! Kait dengan. Hah! Nasik ambeng. Sekarang ni baru ada plastik. Jadi dia bungkus lebih kurang aje dia, bubuh dalam plastik. Hah! Dulu tak da.

156.

M70. Wak Parjo

OK! Ini ada satu [Aaa saya punya orang ceritakan ya? Aah! Yelah!] [Aaah!] ini, ini ada satu [Wak Jais punya Wak Maran ceritakan.] ini ada satu cerita ni lah. Cerita ni (aaa) cerita jaman

dulu. Tak dulu jugalah! Boleh juga dikatakan sekarang ni. Ada satu orang wak tu. Umo dia dah 50 taun lebih. [Apa?] Wak ni saya tak sebut wak siapa? Tapi (orang kadir) orang panggil dia Wak Parjo. [Oh! Wak Parjo.] Wak Parjo! Dia ni bekerja sebagai pemandu. Pemandu kereta kepada seorang putih. Orang, orang putih tu orang, orang, orang ni Belanda. [Heh!] Orang Belanda.

Jadi satu hari tu orang putih nak pegi ke Ko Lumpo. Daripada Joho nak pegi Ko Lumpo. Jadi besiaplah. Siapkan nak pegi. Di dalam pertengahan jalan masa nak pegi Si Wak Parjo ni tah macam mana perut dia sakit. Apabila dia perut dia sakit dia tak tahan. Dia nak lepaskan. Benda tu sakit tu dia nak lepaskan. Apabila dia lepaskan aje, bunyi la kan dekat dalam kereta tu, bunyi la. Bunyi dia, Pooont! Pelahan aje tak, tak anu. [Angin la!] Angin, angin, keluar angin. Jadi si orang putih yang tuan dia ni tedengar. "Wak Parjo!" kata dia. "Apa itu bunyik?" "Angen badan keluar tuan!" kata dia. Ha! Ha! Ha! "Hoh! Ini macam ada baik," kata. "Tidak bisa sakit perut." Hah! Wak parjo pun senyum ajekan.

Dia draip, draip lagi. Lebih kurang dalam empat lima kilometer perut sakit lagi memulas. Wak Parjo ni pun tak tahan. "Macam mana saya nak buat ni? Nak lepaskan lagi ke tidak? Tapi tuan tak marah," kata dia. "Tak pa!" Hah! Dia keluarkan lagi, lepaskan lagi. Kali ni bunyik dia beso sikit. Poooont! Dia dah bunyikan. Lepas tu wak, wak anu, tuan belakang ni pun tanya lagi. "Wak Parjo! Apa itu bunyik?" kata dia. "Angen badan keluar lagi tuan," kata dia. "Hoi! Ini macam sudah tak, sudah habis sakit perut?" "Belum lagih tuan!" "Oh! Ini macam sudah banyak kurang," kata dia. "(Aaa) apa kurang tuan?" "Ku kurang ajar la!" kata dia. [Ha! Ha! Ha! Kurang ajar dia!] Ha! Ha! Ha! Jadik Wak Parjo ni pun apabila dengar aje kurang, kurang ajar dia pun masam juga. Bawak, bawak juga ni. Draip, draip juga.

Jalan lagi lebih kurang empat lima kilometer, perut dia sakit lagi. "Macam mana lagi nak nak buat ni?" kata dia, Wak Parjo ni. "Aku tadi dah dikata kurang hajar. Sekarang apa nak buat lagi?" Tahan ajelah. Tahan, tahan lepas tu dikeluarkan pempelan tau. Dikeluarkan pempelan. Pissst! Dia bunyik pempelan. Tak bunyik tapi dia pelahan keluar. Tah macam mana tuan kat ni bau. (Te) tecium lagi bau dia. Sekali dia cium bau lagi.

"Wak Parjo! Apa ini bau?" dia kata. "(Aaa) tu, itu kereta ada rosak?" Wak Parjo diam aje. Ha! Ha! Ha! Jadi di sini, kita, kita, kita pikekan. Kalaulah kita ada bermasalah macam itu macam mana kita nak mengatasi tuan besar ada kat belakang? Macam mana cara? Ini hanya cerita, cerita, cerita rekaan aje kan. Tapi mungkin ada yang belaku. Mungkin belaku! Jadi itulah saja cerita. Cerita, cerita yang mungkin tak begitu menarik. Terima kasih.

157.

M71. Wak Jawa

(Aaa) ini orang, sorang orang tua, wak Jawalah, keturunan Jawa. Jadi orang Jawa ni biasanya orang dedulu dia kalo nak pegi banda siap dengan kot dia. Kot jenis lama dulu tu dengan tali pinggang beso dia. (Aaa) dia bawak anak. Dia bawak anak sorang. Jadi naik kereta. Jadi tah macam mana gaknya (ak), kereta dia tu rosak. (Aaa) panggil anak dia tu apa ni? Suruh tolak. Anak dia tak mau tolak. Jadi dapatlah anu tolak sikit sana idup. Lepas tu sampai separuh jalan mati lagi. Suruh tolak lagi anak dia tak mau tolak. Habis tu. Wah! Dia dah peluh-peluh tu jalan kaki sampai ke warong.

Sampai warong (aaah) tu. "Foh! Ini ari," kata dia. "Siap ini budak!" kata dia. "Mau ajar sama diya!" kata dia. Ha! Ha! Ha! Habis tu. Sampai kat warong dia pun ordelah. "Apa mau? Anu minum apa anu wak?" (Aaa) kata dia, "Saya mau oren tujuh!" Ha! Ha! Ha! [Oren tujuh!] Ha! Ha! Ha! Oren tujuh. Yang si anu ni (buk), bukaklah oren sampai tujuh botol. [Ha! Ha! Ha!] Dibagi. Foh! Dia, dia buat, buat tak nampak anu. Dia ingat orang ramai nak, ada lagi, lagi kan nak minum. Dia bukak oren tujuh botol. Lepas tu. "Eh! Ini banyak-banyak bukak sapa lagi mau minum?" "Habis wak tadi cakap kata dia mau oren tujuh!" kata dia. "Kok-kok ye ngene?" kata dia. Ha! Ha! Ha!

"Habis tu? Habis anak, anak wak macam mana?" kata dia. "Kasik biar!" kata dia. Ha! Ha! Ha! Kasik biar! Habis dia, dia dendam pasal tadi tak nak tolong tolak kereta kan. Biar! Datang sini anu tu bukakkanlah bir. Bukakkan bir jadi minum budak tu. Anak dia minum. Sekali anak dia dah

tegolek-golek jatuh mabuk. (Aaa) habis tu. "Hai! Saya punya anak apasal?" kata dia. Habis tu. "Mabuk la tu!" kata dia. "Ah! (Aaa) pasal apa boleh mabuk?" kata dia. "Habis minum itu bir. Abis wak katakan tadi suruh kasik bir." Kasik minum bir dah mabuk. "Kok ko ye ngene tadi ne?" kata dia. Ha! Ha! Ha! Haa! Ne dah, dia minum sebotol oren, enam botol lagi dah tak itu kena baya semua sekali, tujuh botol. "Hoh! Tak boleh jadik ni! Macam ni!" kata dia. "Saya nak pegi repot dekat balai," kata dia. Wah! Dia tak anu, dibayar sebotol aje. Yang lain mintak, dia mintak tak mau baya. (Aaa) oren tujuh, mintak oren tujuh tadi tu. Dah bukak tujuh botol. Pegi kat balai.

Pegi depan balai. Habis tu polis tanya. "Ada apa wak?" dia kata. "Ini!" kata dia. "Saya minum oren, oren tujuh!" kata dia. "Mau minum satu botol," kata dia. "Pulak dibukak sampai tujuh botol," kata dia. Ha! Ha! Ha! Habis anu. "Wak! Macam mana?" kata dia. "Mintak mula dia!" "Saya mintak oren tujuh," kata dia. "(Aaa) dia kasik tujuh botol." "(Aaa) betul la tu!" kata dia. "Luu!" kata dia. Ha! Ha! Ha! "Kena lagi," kata dia. "Habis saya, sekarang saya mau repot encik," kata dia. "Heh! Sama ada saya besalah atau pun tidak. Sebelum tu," kata dia. "Anu, macam mana kata anak saya sudah mabok?" kata dia. "Hah! Pasal apa (aaa) wak? Boleh mabuk?" "Itu dia orang kasi bir," kata dia. Ha! Ha! Ha! Habis tu. "Macam mana? Panggil dia orang tu. Macam mana boleh awak kasi bir?" "Tadikan saya tanya wak," kata dia. "Wak! Anak wak tu macam mana? Nak minum apa? Wak kata kasik bir." (Aaa) maksud dia tu dah salah kasi biar. "Habis kasik, saya kasik la bir. Jadi mabuk la dia." "Hah! Kalo begitu wak juga yang salah. Buat apa budak kasik bir." "Saya bukan suruh dia bagi bir," kata dia. Ha! Ha! Ha! "Mau kasik, pasal dia tak mau tolak saya punya kereta tadi, kasik biar. Jangan kasi dia minum apa-apa. (Ja), jangan kasik makan apa-apa. Buat dia kasi bir," kata dia. Ha! Ha! Ha!

Habis tu tah macam mana. "Habis saya mau repot ni," kata dia. "Macam mana boleh jadi begini?" kata dia. Habis. "Anu, wak tadi anu pasal apa pun wak tak kasi? Wak anu dia tak kasi dia? Kasi bir aje tak kasi dia minum?" "Pasal dia tak mau tolak saya punya kereta. Hah! Itu saya punya kereta. Nampak!" kata dia. "(Aaa) ya!" kata dia. "Apa, apa jenis kereta wak tu tu?" kata dia. "(Aaa) orang kata wak segen," kata dia. "Eh!

Betul-betul la wak! Eee cakap!" kata dia. "Kereta awak tu apa, apa jenis dia?" kata dia. "Wak segen!" kata dia. "Apa segen-segankan?" kata dia. "Eh! Buruk ke? Baru ke? Kereta wak juga." Ha! Ha! Ha! Habis tu kata dia, "Yelah! Waksegen! Waksegen!" Habis ada yang paham kat situ, "Oh! Boksegen! Boksegen tu!" "Aaa! Boksegen." "Sekarang saya nak tau berapa nombo kereta wak tu?" Kata dia. "(Aaa) dia punya nombo kalo ta salah bijik ae dua dua nam pak," kata dia. Ha! Ha! Ha! Habis tu. "Heh!" (Anu bok). "Macam mana wak?" "Bijik ae dua dua nam pak," kata dia. Habis ada yang paham sesikit. "Oh! BGA 2264!" kata dia. Oh! Kebanyakannya kat situ semua tesilap dia punya cara penerangan aje. Haa! Jadi akhirnya, "(Aaa) kalo begitu wak balik jelah bawak anak wak ni balik. Anu (belit), jaga bebaik. Jangan sampai mabuk lagi. (Aaa) wak anu pomen betulkan kereta wak tu. Dah balik jelah," kata dia.

b. Aborigine (Orang Asli)

158.

M72. Orang Asli

Ini cerita pasal orang asli, orang asli cek! Dekat Sungkai la. Dekat Sungkai, Perak sana. Ha! Ha! Ha! [Ha! Ha! Ha! Kesian orang Sungkai diperli dek orang.] Orang asli ni yelah masa tu baru. Cep! Panggong, panggong wayang pun tak da lagi masa tu. [Hah! Ha! Ha! Ha!] Baru taun, dulu-dululah taun 50an, 60an kan. Jadi masa tu kat situ baru buat panggong wayang tau. Baru nak buat panggong wayang. Jadi bila panggong wayang tu start je orang berebut-rebut tau, termasuk orang asli dalam kampung-kampung ni kan keluar semua nak tengok wayang. [Ha! Ha! Ha!] Semua nak tengok. "Marik kitak tengok wayang! Marik kitak tengok wayang!" Hei! Menjerit-jerit semua. [Ha! Ha! Ha!] Panggil kengkawan, member dia semua. [Ha! Ha! Ha!] Datang bedededai ramai pegi. Amboi! Pegi tengok wayang tau.

Jadi masing-masing beli tiket. [Ha! Ha! Ha!] Masing-masing beli tiket kan. Beli tiket tak nak pegi beli yang anu. Dia kata, orang tanyakan, "Mau nombo satu punya ke? Nombor tiga

punya?" Dia kata, "Eh! Nombo satuk! Kelas satuk punyak! Mana boleh kelas tigak. Kelas satuk!" Beli kelas satu tau. Mahalkan! Semua beli mahal-mahal punya. Sampai tayangan dia masuk kat depan. Dia masuk pintu depan. Orang kata, "Eh! Bukan masuk sini! Kelas satu belakang. Bukan depan." "Eh!" dia kata. "Sayak bayo mahal! Mau duduk depan. [Ha! Ha! Ha!] Ha! Ha! Ha! Mau duduk depan. Tak mau duduk belakang. Duduk belakang tu kelas tigak. Ini kelas satuk! [Ha! Ha! Ha!] Satuk depan," dia kata. Duduk depanlah. Oh! Orang tak boleh halang tau. Orang asli ramaikan. Orang yang apa ni pegi belakang. Orang suka lah, orang kelas tiga pegi belakang kan. Dia tuko teket duduk depan. Duduk depan ramai-ramai. Ramai ni bedederet ni kusi empat lima baris ni semua orang asli. [Ha! Ha! Ha!] Tau depan duduk. Oh! Besila kat atas kusi tu, depan.

Cerita koboi! Tengok-tengok cerita koboi kan. [Ha! Ha! Ha!] Jadi orang, cerita koboi! Tembak-tembakkan! Oh! Tengah bawak kuda kan. Ooh! Dia tengok semangat tau. Sekali orang tembakkan. Dia nampak koboi tembakkan. Pang! Tembakkan. Terus yang member sorang ni menjerit tau, "Menirap! Menirap! Koboi Menembak! Mati orang kitak!" Semua meniarap. Ha! Ha! Ha! [Ha! Ha! Ha! Koboi!] Dalam panggong semua meniarap. Takut tau! Nak menembak tau. Ha! Ha! Ha! Habis. Habis cerita tu habis.

159.

M73. Gajah

Hari ni apa, saya akan ceritakan tentang kisah orang aslilah. (Aaa) ini pengalaman saya masa di Pahang dulu. Banyaklah cerita-cerita tentang orang asli ni. Orang asli ni dia memang jenis orang yang lurus lah. Cakap dia tu tak, tak ada belit-belitlah. Dia lurus aje. Apa hendak dia. Hah! Dia cakap aje terus. Contohnya macam kat TV3 dulu lah. Itu cerita benarlah tu. Mana apa? (Aaa) tentang gajah tu yang datang perkampungan orang asli di apa? Apa hutan? Hutan Gelong, Perak. Hah! Mana apa ni tu? Krew-krew TV3 datang nak menengok gajah datang menyerang kampung orang asli (di) di Hutan Gelong. Masa tu apa? Tok batin adalah. Dia orang jumpa tok batin (aaa) menanyakan, "Bila gajah tu nak datang?" Apa tok batin tu

jawab? Katanya, dia kata, "Entahlah?" dia kata. "Saya pun tak janji dengan gajah," katanya. "Gajah pun tak janji dengan saya," dia kata. Hah! Itu kita (te tun), tengoklah macam mana, apa dia orang tu lurus menjawab. Kalo kita dari segi pemikiran kita betullah apa dijawab tu. Gajah mana ada janji dengan kita. Kita pun tak ada janji dengan gajah, (kita). OK.

160.

M74. Basikal

Ini saya cerita dekat Pahanglah. Orang asli Pahang. Ada perkampungan asli kat Pahang tu. Hah! Keja dia orang ni tak ada apalah, cuma carik rotan, buru (aaa) itulah kerja dia hari-hari. Ada sorang orang asli tu, anak tak de lah dia sepasang suami isteri. (Aaa) suami dia pun cakaplah dengan isteri dia nak pegi ke hutan. Katanya, "Memburu! (Aaa) kot dapat kijang ke? Pelandok ke?" Kata bininya, "Pegilah!" (Aaa) dia pun ambik lembing kat rumah dia tu dia pegi pun pegi. Pegi-peginya tu, masa dia pegi memburu tu datanglah apa? Mat salleh. Mat salleh datang (aaa) ke kampung tu pasal ditugaskan oleh Bangsa-bangsa Bersatulah tentang kesihatan ni. Dia melawat kampung-kampung orang asli tengok macam mana tandas dia apa semua.

Sampailah dia ke rumah, rumah orang asli yang tadi yang pegi memburu ni. Tengoknya bini, (or) bininya ada di rumah. (Aaa) suami tak de. Anak tak de. (Aaa) lama-lama, tenggeknyalah (aaa) apa ni? Bini, bini asli tu. [Betul ke ni?] Masa tengah ditenggek tu yang laki dia ni dah memburu puas dia mencari apa binatang tak dapat, dia balik. Balik-balik tengok mat salleh tengah menenggek bininya. Mat salleh tu kat ataslah. Bininya bawah. Geramlah sampenya. Hati mana tak marah, ia tak? Dia marahlah. Tapi dia tengok saiz mat salleh tu besa dia kecil. "Kalo dilawan tentu kalah ni," dia kata. Dia geram nak dipijak aje dari atas tu. Mat salleh tu tak perasan. Nak dipijaknya dari atas tapi dia pike jugak. "Kalo aku pijak ni kang," dia kata. "Makin dalam pulak," dia kata. [Ha! Ha! Ha!] Ha! Ha! Ha! "Mat salleh tu makin dalam pulak," dia kata. "Ai! Ye tak ye jugak." Apa nak dibuatnya? Mat salleh ni tengah seronok betul dengan bininya. Ambiknya lembing yang dibawak tadi tu nak

ditikannya. Dia geram dengan, nak tikam kuat-kuat ni. Tepike pulak dia. "Kang ku tikam kang tembus. Mati pulak bini aku," dia kata. Ha! Ha! Ha! Hah! Sudah. Apa tak ada apa dibuatnya dia menong aje. Mat salleh tu tengah melantak bini dia.

Lelama dia nampak basikal mat salleh bawah pokok. Hah! Dia pun turun. Dia ambik basikal tu dia henyaklah betul-betul basikal tu bawah pokok tu sampai rosaklah basikal tu dikerejakannya. [Dihempoknya!] Dihempok-hempok! (Di ha le han.) Hantok-hantok kat pokok tu. "Hah! Rasakan!" dia kata. "Basikal dia rosak. Bini aku tak rosak," dia kata. Ha! Ha! Ha! Hah! Dah dia dikerejakannya basikal tu mat salleh tu, tak puas hati lagi dia basikal tu. "Mat salleh tu tak jugak sudah-sudah," katanya. Masa dia naik atas rumah, mat salleh tu pun sudah. Dinampaknya melopong bini dia punya. "Hai! Berangin dikerjakannya bini aku," katanya. Ha! Ha! Ha! Ditengoknya barang bini dia melopong (aaa) tu. "Hai! Berangin dibuatnya," katanya. "Panas hati aku," katanya. (Mau) dia pegi ke dapu dijumpanya nasik sejuk. Dimakannya nasik sejuk tu. Makan. "Wah! Sejuk sikit hati aku ni," dia kata. Ha! Ha! Ha! Disejukkan ati dia makan nasik sejuk. (Aaa) itu cerita, cerita yang petamalah tentang orang asli.

161.

M75. Buah Pot

Cerita kedua ni (aaa) kita bagi tajuklah. Tentang buah, buah pot. Kata panggil buah pot. Haa! Tu ramai orang tak kenal ni buah pot. Kang habis cerita ni tau lah buah pot tu apa dia kan. [Pot ye?] Pot. [Pot.] (Aaa) serupa jugaklah suami dia pegi carik rotan. Bini dia tinggal rumah. Selalunya dia pegi carik rotan bedua. Bini pun ikut sama. Tapi bininya banyak keja kat rumah dia tak nak ikut. Laki dia pegi. Carik, carik, carik dah dikompolkannya rotan tu tiba-tiba mengaum aje rimau sebelah dia. Sebelah semak tu. Dua eko. Sekor jantan sekor betina. Dia pun paniklah. Orang asli ni apa nak dibuatnya dia sorang. Tak tentu harah dia larik (ma) masuk dalam semak tu dia menonggeng. Masa tu asli tu becawat lagilah. Sekarang orang asli pakai seluar pakai baju. Masa tu dia becawat lagi. Dia menonggeng tu nampaklah buahnya tegantung.

Rimo ni masa ni rimo tu keluar. Keluor, keluor yang rimo betina ni dia bunting. Konon-kononnya dia mengidamalah. Carik, carik, carik nampaknyalah buah orang asli tu tegantung aje. Hah! /Cakap gak tadi? Hah! Ya Allah! Aku tak dengar. Tak dengar.⁴³ Tegantungkan. Jadi rimo jantan pegilah hidu-hidu tu kan. /Diam-diam! His! Dengar cerita pot. Cerita pot.⁴⁴ Jadi sambil tu dia cuitlah dengan apa tangan dia kan. Tangan rimo tu dia cuit, cuit, cuit buah tu. Rimo betina tu tanyalah, "Buah apa ni?" Kalo dipanggil kanda, kandalah rimo jantan tu kan? "Buah apa ni?" katanya. Jawab dek rimo jantan tu, "Tak taulah! Tak perenah tengok buah ni," dia kata. "Gaya-gaya sedap ni buah ni," kata. Ha! Ha! Ha! Masa dia, masa dia mencuit-cuit tu tekentot, tekentot je orang asli tu. Pot! Katanya. "Hah! Buah pot ni," Kata buah pot, buah pot. Ha! Ha! Ha! [Ha! Ha! Ha!] "Boleh makan ke ni?" "Gegaya boleh ni," dia kata. "Tapi belum masak gayanya. Belum masak lagi ni," dia kata. "Hitam je lagi ni. Kalo masak buah biasa merah," dia kata. "Heer! Tak! [Ha! Ha! Ha!] OK! Kita baliklah. Dua tiga hari mungkin masaklah." [Ha! Ha! Ha!] Dia baliklah. Balik rimau tu. Dia pun baliklah tu. Hah! Dia pun keluor di atas. "Hoh! Mujurlah tak dimakannya aku," katanya. "Wah!" Dia baliklah. Balik rumah dicerita dengan bini dia. Bininya tak percaya. "Manalah ha, rimo? Manalah apalah ni? Tentulah diterkamnya."

Selang dua tiga hari, dia demam yang lelaki ni demam lah. Tak boleh pegi masuk hutan mencari rotan. Suruh bininya. [Ha!] Bininya pegilah. [Ha! Ha!] Mana? Masa rotannya dikompol tu dia tak bawak balik la. Dia tinggal la. Dia punya takut tu disuruh bini dia ambik la. Dua tiga hari tu. Haa! Bini dia pun nak pegi ambik la. Kebetulan rimo ni tadi pun tadi dah janji dua tiga hari dia nak pegi tengok buah tu. Hah! Rimo tu pun mengaum keluor. Bini dia pulak panik dah rimo tu. Dia teringat yang laki dia cerita macam itu. Dia pun masuk (haa) celah semak tu dia menonggeng. [Ha! Ha! Ha!] Dia menonggeng jugak. [Ha! Ha! Ha!] Buat macam laki dia. (Aaa) jadi rimo tu pun datang. Kebetulan tempat yang itu jugak dia menonggeng. [Ha! Ha! Ha!] Haa! Datanglah rimau tu tengok. "Eh! Mana pegi buah

⁴³ An audience who just jointed the proceeding showing his frustration for missing the earlier stories.

⁴⁴ Din Kilat insists him to keep quiet.

ni?" [Hah! Dah tak de buah?] "Hah! Kekanda mana pegi buah ni?" Pegi dia hidu je. "Hah! Dah tak de dah. Dah dipetik dek orang," dia kata. "Tu lah!" kata dek bini dia, (aaa) harimau betina ni. "Tu lah! Dulu nak petik kata belum masak. Aah! Ini dah lebih masak dah. [Ha! Ha! Ha!] Diambik dek orang," kata dia. Ha! Ha! Ha! [Masak betul.] Jadi, jadi dia pun pegi dekat-dekat tengok berair kan, tekencing agaknya. Yang, yang apa? Orang asli (beti) pempuan ni tekencing gaknya. Berairlah kat situlah meleleh. "Hah! tengok baru dipetik dek orang," [Ha! Ha! Ha!] dia kata. "Tinggal getahnya aje." Tamponya. [Ha! Ha! Ha!] Ha! Ha! Ha! OK. OK lah. Habis, habis.

162.

M76. Motor

(Aaa) ini kisah, kisah motor la. Naik motor ni. Orang asli ni kan dia mana ada undang-undang, naik motor. Haa! Dia hal dia ajelah. Orang tak makan saman punya orang kata. Masa di Pahang la jugak ni saya cerita. Masa pekan sari, sana panggil pekan sari. Kita sini pasar minggu la, pasar malam la. Sana pekan sari. Haa! Hari Sabtu. (Aaa) orang asli, dia dekat dengan perkampungan orang asli. Orang asli ni dia keluarlah nak pegi beli sayo, ikan apa tu? (Aaa) dia berangkatlah. Diangkutnya orang ni, dia yang ada motor tu dia berangkat tak kisah berapa orang dia naik pun.

Ada sorang asli tu dia, dia kerja mengangkut orang aje. Anto balik, anto balik. Dia angkut tu sampe dua tiga orang dia diangkutnya satu motor. Nampaklah dek polis. Polis tu dah tengok dia ke hulu ke hile, ke hulu ke hile. (Aaa) jaga dia nak tahan. Satu kali ketika dia nak tahan. Jadi polis carik satu tempat yang baik, (aaa) dia lalu polis tu pun angkat tangan, tahan. Tapi dia tak berenti. Asli tu tak berenti dia angkat gak tangan kat polis tu. "Ooo! Tok!" kata dia. "Dah penuh tok!" dia kata. [Ha! Ha! Ha!] Ha! Ha! Ha! Disangkanya polis tu nak pulak tompang. Dia kata, "Dah penuh tok!" Lepas dia anto orang dia patah balik. Dia tanya polis tu. "Tok! Tok nak pegi mana?" katanya. "Ini dah penuh tadi. Saya tak boleh nak berenti." [Dibayolah taknya?] "Heh! Aku nak tahan ko. Ko salah ni." "Salah apa tok? Ini motor saya ni," katanya. "Heh! Jalanlah dulu," katanya.

Lepas tu dia jalan tu dia pegi angkut anak dia, bini dia pulak. Lalu lagi depan polis tu. "Ah! Ini kali ni ku tahan," kata polis. "Tadi bagi can." Tahan dek polis tu. "Oh! Datok tahan. Apa tok?" "Ai! Ini salah ni. Engko naik motor ni ramai-ramai ni." "Apa salah saya tok?" katanya. "Ini! Motor ni saya beli," dia kata. "Yang saya bawa belakang saya ni bini saya," kata dia. "Yang depan ni anak saya. (Aaa) ini saya," dia kata. Ha! Ha! Ha! [Ha! Ha! Ha!] Diri dia pun dia kenalkannya jugak. "(Aaa) ini saya. Apa salah tok?" kata dia. "Hah! Eh! Loya burok engko," kata polis. "Ah! Jalanlah!" kata polis. Hah! Jalanlah dia. Selamatlah dia. Hah! Itu iklan aje tu, cerita iklan.

163.

M77. Report

Satu lagi cerita, dia dua beranak la. (Aaa) muda gak anak dia dah jadi sorang pemudalah, dah remaja. Pegi carik rotan. Carik, carik, carik anak tu ditangkap dek rimo. Diterkam dek rimo. (Aaa) matilah tu kira anaknya tu. Dia pun lari balik nak buat repotlah kat balai polis. Tak perenah pegi balai polis. Dia pegi aje puas dia memusing balai polis tu carik pintu tak jumpa. Ha! Ha! Ha! Sebab balai polis tu tertutup pintu dia. Yang tebukak tingkap. Dipusing-pusing carik pintu tak jumpa dia jumpa tingkap, tingkap. Dia terejun aje dia melompat je ikut tingkap.

Tekejutlah OCS tu kan? Melompat teterus. Buup! Katanya. Depan OCS aje. "Tok! Tok!" dia kata. "Saya ni nak merepot serta mengadu." Hah! Hentam ajelah. Merepot pun iya, mengadu pun iya. "Hah! Kenapa?" "Anak saya ditangkap dek rimo," dia kata. "Tangkap rimo? Pukul berapa?" kata tok penghulu. Eh! OCS tu. "Pukul berapa?" "Datuk ni nak kata pandai, bodoh!" dia kata. "Nak kata bodoh, pandai! Mana ada harimo pulak ada pukul-pukul?" dia kata. "Harimau dia terus terkam aje," dia kata. Ha! Ha! Ha! Dia tak ada pukul-pukul punya dia kata, dia terkam aje. "Hah! Yelah!" dia kata, kata polis tu. "(Aaa) apa ni? Berapa umur dia?" "Entahlah Tok? Tapi dah dua kali dah ambik paspot," dia kata. "Berapa umur tu tok?" dia kata, ditanyanya pulak polis tu. Dah dua kali ambik paspot. Puas polis tu pike, dua kali ambik

paspot. "Hai! Dua (aaa) kad pengenalanlah tu. Dua kali agak-agak dalam 20lah, 21 kan?" Waktu kita ambik 12 tahun sekali, 21 sekali. "(Aaa) yelah! 21." Catit dek polis, 21. "Berapa aribulan?" katanya. Tak tau jugak dia berapa haribulan, dia duduk dalam hutan tak tau haribulan. "Beginilah tok," kata. "Masa dia kena tu bulan," dia kata. "Betul-betul atas pucuk durian." Ha! Ha! Ha! Dia tak tau tarikh tapi dia tau bulan mengambang. Makna dia kena malam la. Bulan mengambang betul-betul atas pucuk durian. "Eh! Hentamlah!" kata polis tu. Ha! Ha! Ha! OK. Habis. Habis iklan.

164.

M78. Wayang

Ini yang panjang sikit cerita ni. Ko bukak ke Mat? Ko bukak ke? OK! Ini yang panjang tentang orang aslilah. Last la ni saya cerita tentang orang asli. Penghabisan. (Aaa) pada satu hari tu, pegawai JOA datanglah pekampungan orang asli. Dia datang tu dia melawat kampung tu. Kemudian dia bawak keluar la tok batin. Bawak pegi bejalan ke banda, tok batin. (Aaa) tok batin tu ikut la ke bandar tapi tok batin ni pun tak perenah pegi ke banda. Bawak dia orang apa ni tu? Pegawai JOA tu pegi tengok wayang. Dia tengok la suasana banda tu. Orang tengok wayang macam mana gini-gini. Hah!

Dia balik dia (cit), cerita la dengan anak buah dia. Dia panggilnya semua anak buah dia. "Oh! Aku dibawak dek pegawai," dia kata. "Jalan-jalan kat banda pegi tengok wayang. Ko orang semua nak tengok wayang tak?" "Endak!" kata dek semuanya endak. "Tapi nak tengok wayang," dia kata. "Kena bebaris, kena berato nak ambik tiket." "Beratur, beraturlah," kata anak buahnya. Janjilah. Dia janji berapa haribulan nak pegi tengok wayang. Dah siap janji dia tu, dah cukup tarikh. Wah! Dia tengok nak tengok wayang satu kampung semua nak tengok wayang. Yang kecil, yang beso, yang tua semua nak tengok wayang. Dia orang dah siap berato dah. Ha! Ha! Ha! Dah bebaris dah kat kampung tu lagi dia dah bebaris. Lepas tu tok batin kata, "Nak tengok wayang nak kena berato." Jadi berato dia kat kampung. OK! Bejalanlah dia.

Yang kecil depan, yang tua belakang. Bebaris satu kampung tu baris bejalan.

Sampai tu nak melintas satu landasan keretapilah, (aaa) kebetulan dia nak melintas landasan tu, keretapi lalu. Tekejut semua. Keretapi lalu kan. Semuanya menerap. Tok batin tahulah. Menerap. Lalu keretapi tu. Du! Du! Du! Du! Lama tanyalah dek sorang tu, "Apa tu tok batin?" "(Aaa) inilah lipan besi," dia kata. Ha! Ha! Ha! Aleh! Lipan besi. Dia tak tahu keretapi dia kata lipan besi dia kata. Wah! Dah lepas keretapi tu pun melintas. Melintas jalan sampe ke banda. Ni dia (bera) berato. Dia kan lurus ni. Kalo kata berato dia beratolah tu tak bepecah la barisan tu sampelah ke banda, kan main panjang.

Sampe kat banda, sampai simpang, simpang empatlah ada trapik lait dekat situ. Kebetulan masa tu lampu hijau. Dah sampai lampu hijau tu tok batin duk depan sekali. Dia tahannya anak buah dia. "Ow! Ow! Op! Jangan lalu lagi," dia kata. "Ini lampu ijau ni untuk askar lalu," dia kata. Askar lalu pasal ijau kan askar. OK lah. Berenti dia berato tu. Lepas ijo, kuning kan? Kuning kan? (Aaa) lepas ijo kuning. Dia tak lalu lagi. "Oh! Ini kuning ni kita pun tak boleh lalu lagi ni. Kuning ni sebab ni raja aje lalu. Sebab lampu kuning sekejap aje. Maknanya untuk raja lalu," dia kata kuning ni. (Aaa) bila tang merah tu, Poop! Lampu merah. "(Aaa) ini baru kita lalu," dia kata. Ha! Ha! Ha! Bila lampu merah dia pun melintas. Lintang pukang semua kereta kat bandar tu. Dia lalu panjang bebaris aje. Dah lampu merah dia dia punya dia kata. OK.

Jalan-jalan sampelah kat panggong. Jalan kaki tau ajelah lambat. Ah! Nak sampe ke panggong tu lambat. Sampe tu tiket pun dah (dah) abis dah. Habis semua orang dah beli dah. Orang dah masuk. Tinggal tiket reserve yang depan aje. Sampai situ tok batin kata, "OK! Kita baru berato beli tiket." Ada yang depan sekali duduk depanlah dia jawabnya. Semua dapat masuk. Duduk depan aje. Dah mendongak dia tengok wayang. Dia tak tau apa cerita dia. Masuk-masuk tengok, cerita koboi rupanya. Koboi dengan Red Indian. Waa! Keluorlah gambar koboi. Ceeengeh! Tu, tok batin ni rasa dia dah tengok, dia tau. "Tu musuh kita," dia kata. Ha! Ha! Ha! Ditengoknya koboi. Keluar Red Indian, "Haa! Ini, ini (git) apa ni? Orang kita ni," dia kata. Ha! Ha! Ha! Dia kata.

Lepas dah separuh jalan tu. Haa! Tiba la (an nu tu) apa? Tembak-menembak la kan. Tembak-menembak, tembak-menembak. Kobo! dia pakai pistol, yang Red Indian dia pakai panah, pakai tombak. Eh! Banyaklah Red Indian mati. Bila dah tengok tu, dia kata, "Red Indian mati." (Aaa) tok batin pun bangun depan tu. "Oh! Ini kita tak boleh tahan ni," dia kata. "Baik kita menyorok," dia kata. "Karang kita jugak ditembaknya." Ha! Ha! Ha! Habis semua bangun menyorok belakang kerusi. Dia tengok belakang kerusi aje. Tengok mata aje. Tengok belakang kerusi. Lawan-lawan kalah Indian kan? Indian tentu kalahlah lawan koboikan? Kalah-kalah. "Hail!" dia kata. Bangun lagi tok batin. "Oh! Ini tak boleh tahan ni, tak boleh tahan ni. Habis dah! Pupuslah orang kita ni," dia kata. "Karang kita pulak ditembaknya. Baik kita larik keluar," dia kata. Ha! Ha! Ha! Tak abis cerita. Tak abis (cerit), tak abis cerita wayang tu dia orang habis semua lari keluar dia. Takut dia orang kena tembak pulak kata. OK. Sampe situ aje.

165.

M79. Basikal

Cerita orang asli cemburu. Hah! Orang asli cemburu. Orang asli ni dia baik dengan Cina. Selalu pegi kedai Cina. Cina bagi barang-barang, utang apa. Kemudian dia pegi masuk hutan cariklah damar, carilah akar kayu, cariklah bahan-bahan hutan untuk beri Cina. Jadi pada satu hari dia lambat balik kerana sesat hutan. Entah macam mana dia, bila dia balik lebih kurang dalam pukul 7.00 malam sampai ke rumah dia tengok basikal ada depan rumah. Dah tentu basikal ni dia kenal, basikal ni tokeh Cina punya. Rupanya ditaulah, tokeh Cina tu atas rumah tu tengah kerejakan bini dia. Marah bukan kepalang lagi dia. Lalu diambiknya basikal Cina tu dijahanamkannya, dipukul, diketuk, ditorehnya tayar. Hah! Jahanam habis basikal.

Telah tokeh Cina tu selesai kereja, turun. Turun jumpa dia. Jumpa dia tak ada apa-apalah. Mesralah. Dia terus meluru naik ke atas rumah. Meluru naik atas rumah, dia syak satu macam. Tah apa rasa, tah apa (aaa) yang dia dapat selepas Cina tu kerejakan. Sebab dia tak biasa tengok orang lain. Dia tahu dia aje. Dia tahu dia punya batang aje. Dia punya selera aje. Terus

dia rebahkan bini dia, terus bukak kain tengok. "Eh! Tak ada apa-apa! Tak ada beza! Tengok." Cuba dimasukkannya jugak. "Eh! Tak ada apa-apa! Tak ada apa-apa! Elok. Ah! Tak apalah. Tak apalah." "Apa hal?" bini dia kata. "Tak da! Tak da! Tak da! Tak da marah! Tak da apa-apa. Itu ajelah semua." Begitulah keadaannya. Jadi dia menyesallah dalam keadaan begitu. Menyesallah dia jahanam basikal Cina tu diingatkan dah hilang ke, dirabit-rabit, dirobek-robek dek Cina tu. Rupanya tak ada apa-apa biasa aje. Tak da haus. Tak da pecah. Tak da lah apa. Serupa aje. Itulah cerita.

166.

M80. Orang Asli

Baik! Ini cerita apa ni? Mengesahkan ni lawatan pegawai jabatan pelajaran, jabatan pendidikan negeri. Ya! Tak payah sebut la negeri mana ni? Ye! Ke perkampungan orang asli. Jadik bila apa ni? Pegawai-pegawai tu sampai ke perkampungan orang asli dia orang buat sambutanlah. Jadi pada sebelah malam (aaa) diadakan macam satu pestalah. Eeeh! Jadi pada malam tu ada dijanjikan ada acara dia macam dondang sayang, mungkin nyanyian dan terdapat seorang apa ni? Pemain biola. Ye! Tanpa melihat not. Hebatlah daripada Allahyarham Hamzah Dolmat.⁴⁵ Hah! Dia punya hebat dia tu pemain biola kan! Tu pada sebelah malam dia. Dan semasa dia orang bepantun tau, bepantun, bepantun, pantun nyanyi dondang sayang ke lagu asli ke? Jadi ada satu pantun la! Maknanya dirangkap akhir tu dia kata apa? Makna dibagi apa? Amaran pada orang-orang yang datang ke perkampungan orang asli. Makna dia jangan buat mainlah lah orang asli ni. Makna kalau kita buat jahat pada dia makna orang-orang pegawai-pegawai tu kan, mungkin tak boleh balik.

Jadi pada sebelah siang pulak (aaa) pegawai-pegawai daripada jabatan pendidikan negeri, ialah dah sampai tempat orang asli. Haa! Dia pun nak pegi memancing. Semasa dia menyuso sungai. Hah! Dia jumpa pun dengan seorang, sekumpulan budak-budak asli. Jadi salah seorang pegawai tu tanya, "Eh! Sungai ini dalam ke tidak?" Atau, "Adik! Sungai ini dalam ke

⁴⁵ Malaysian famous violinist.

tidak?" Jadi budak-budak asli menjawab. Ya! "Dalam tak dalam! Tapi kalau menyelam tenggelam!" Mungkin di kalangan orang asli tu ketawa sesama sendiri. Makna dia dah tekenalalah tu. Kemudian dia menyusoh lagi sungai tu. Jumpa lagi. Eh! Beberapa budak orang asli dan dia tanya, "Adik! Sungai ni banyak ikan ke tidak?" Jadi dijawab oleh apa? Orang asli. "Banyak!" Jadi pegawai jabatan pendidikan negeri pun bertanya, "Di mana?" Jadi budak asli tu menjawab, "Di dalam air!" Itu ajelah cerita dia. /Mat ko kena, tak berapa./

167.

M81. Basikal

Di Kelanang⁴⁶ tu ada satu kampung, kampung tu orang aslilah. Jadi orang asli ni menangkap ikanlah retinya merentang ikan pemparang ke laut. Jadi Cina ni jadi tauke. (Aaa) jadi hari-harilah Cina ni bila sake tu nak balik dia pun dahlah menunggu nak membelikan ikan tu tadi. Jadi pada satu hari tauke tu datang ditunggu, tunggunya sake yang balik merontang ni belum jugak balik lagi. Jadi kalau begitu jadi bini sake tu ada tinggal di rumah tu. Jadi dikerejakannyalah bini sake tu tadi, dirogolnyalah. Jadi dalam pada rogol tu sake ni pun balik. Balik ni ditengoknya bini dia ni tadi tengah dirogol dek Cina ni. Jadi dia ni tak beranilah retinya nak melawan Cina ni tauke dia. Lelama dia panas hati diambiknya basikal Cina tu digohetnya dilanggonyalah pada pokok, pada tunggul apa tu semua. Lelama bengotlah dia punya rengnya, anu ni tadi, apa ni tadi basikal Cina tu. Jadi lepas tu Cina tu pun turunlah dah sudah dia itu dah membuat timbang ikan apa semua jadi sake ni diam ajelah. Habis lelama Cina tu pun tengok basikalnya dah bengot. Lelama sake ni pun naik balik ke rumah dianunyalah bininya dirasa balik. (Aaa) kata, "Aku lase bini aku selupa jugak," katanya. "Tapi tauke," katanya. "(Aaa) padan muka basikal tauke bengot," katanya. Ha! Ha! Ha! Itulah cerita, cerita anu, cerita orang sakai dengan peraih ikan.

⁴⁶ A place in the district of Kuala Langat.

c. Indians

168.

M82. Anak Putih

Ini cerita orang India la. Ini orang India memang la anak dia itamkan! [Haah!] Mana ada putihkan? Dia kawin dengan India jugak, anak itam la. Jadi dia, dia tanya dengan orang la macam mana cara nak dapatkan anak, anak putih la. Jadi orang pun saja nak mengusik dia ni kan. "Dia senang aje," dia kata. "Kalo nak, nak anak putih, ko main jangan, main separuh aje. Jangan main abiskan. Main separuh. Masa pancut tu separuh aje. Jangan abis." Waa! Jadi orang India ni try la. Nak dapat anak putih. Dia buat jugalah malam tu dia buat. Main dengan bini dia. Main, main, main sekali bila nak pancut aje kan! Dia pesan hak separuh kan. Heh! Sampai dah dekat dia kata, "Heh! Tak payah separuh la!" Dia kata dah sedapkan. [Ha! Ha! Ha!] Dia kata, "Dah hitam tu hitam la. Boleh!" [Ha! Ha! Ha!] Ha! Ha! Ha! Itu cerita tu sama tau! Mana-mana kau pegi sama.

169.

M83. Beli Kereta

Ini boleh masuk jenaka ke? Macam mana rakyat Malaysia ni beli kenderaan? Dia kalau apa? Orang-orang Cina dia nak beli keretakan, base apa dia tanya? Orang Cina beli kereta! [Orang Cina beli kereta? Apa dia tanya hah?] Hah! [Berapa laju la!] "Berapa boleh larik?" dia kata. Ha! Ha! Ha! [Oh! Dia tu tanya, "Berapa boleh larik?"] Hah! Berapa boleh larik? Kalau dia kata, "Ini 120 kilometer sejam." "Ah! Boleh!" [Aaa larik banyak kuat la!] Hah! Larik banyak kuat! Kalau Melayu, dia kalau beli kereta. Wah! Dia ni teliti sikit. Orang Melayu ni. Hah! Apa dia tanya? [Minyaknya berapa?] Hah! "Ini satu apa? Satu gelen berapa batu boleh pegi?" Ha! Ha! Ha! Aha! Kalo India beli kereta? Hah! [Kalo India beli kereta?] India beli kereta. [Berapa boleh isi?] "Berapa boleh isik ini kereta?" Ha! Ha! Ha! [Ha! Ha! Ha! Sembilan orang boleh isi?] "Berapa orang boleh isi." [Berapa banyak

lagi bagus! Lagi bagus! Siul aje!] Ha! Ha! Ha! Sebab itu dia beli Mesedes lamakan? Boleh masuk banyak. Ha! Ha! Ha! [Berapa boleh isi. Cina memang dia kira berapa boleh larik. Melayu berapa dia.] Ha! Ha! Ha!

170.

M84. Sudah Bayar Ke Belum?

/Assalamualaikum warahmatullah hiwabarakatu. Yang saya muliakan Haji Ibrahim bin (saip), Sahamin. Encik Saipol bin Haji Rodi. Saya Haji Mohd. Sharif bin Ali, beralamat di Kampung Sungai Arak, Banting. Cerita ini sama ada benar atau tidak waulah huaalam, adalah cerita atas cerita. [Hah!] Oleh kerana cerita ini dari, menariklah agaknya ceritanya./

Jadi perjalanan ini adalah bersabit dengan teksi. [Hah!] Daripada Butterworth naik teksi empat orang, Melayu, Cina dan India. Maknanya empat (bang), tiga bangsa empat oranglah. Dua (mela), dua Melayu, satu Cina, satu India. Dalam perjalanan pegi Butterworth nak pegi Kuala Lumpo, perjalanan tu memang jauh, memang jauhlah. Jadi entah macam mananya dalam ramai ini dalam teksi ada ekon. Tak boleh, buat kata isap rokok, tak ada apa. Kebetulanannya dalam perjalanan tu, salah seorang ni sama ada terkentot, tidak tahu siapa yang terkentot. [Ha! Ha! Ha!] (Hem! Eee!) Tidak tahu siapa yang terkentot. Jadi dreber teksi ni, "Siapa kentot?" Jawab orang, semua tak taulah. [Hah!] Kemudian, lama kelamaan dreber India ini bertanya siapa nak mengaku? [Hah!] Kentot? Ya? [Kentot!] Sampai masanya, sampai di pengkalan di Kuala Lumpo, turunklah mereka empat-empat orang tadi ni. [Hah! Haa!] Jadi memasing membayarliah duit tambang teksi ni tadi. Cina ini, India tadi ni, agaknya dia syak dan waham, mungkin India jugak yang kentot. Ha! Ha! Ha! [Hah! Ha! Ha! Ha!] Sebabnya ditanya. "Itu orang kentot sudah baya itu wang?" Jawab India, "Saya sudah baya!" Dialah yang kentot. Ha! Ha! Ha! [Ha! Ha! Ha! Ha!] Pasal dia menjawab.] Jam itu menjadi. Itulah dia ceritanya. Setakat itu saja yang tahu. Assalamualaikum warahmatullah hiwabarakatu.

171.

M85. Mamak

Mualaf ni daripada Cina tadi tiba-tiba dia tah macam mana larik tadi dia jadi India pulak dia. [Hah!] Betukar jadi India. [Ha! Ha! Ha! Tukar? Pulak!] Kata cerita lucu kan. Hah! Ini dah jadi lucu. Jadi dia bejalan, bejalan ini dah tak de idea lain la ni. (Atu) bejalan, bejalan dia menyeberang sungai dia tengok orang, budak-budak tu menyeberang sungai. Dia menyeberang sungai dia pakai kain. Kain, kain putih la, kain mualaf kan. Dia angkat kain. Jadi dah jadi India la. Dah besa la sikit dengan badannya apa semua serbi. Masa dia mengangkat-ngangkat kain tu, seberang sana tu sungai tu macam Sungai Golok la. Sungai Golok ni boleh menyeberang. Takat betis aje air nak pegi Thailand tu. Dia menyeberang pempuan ramai tengah bekemban situ, tengah mandi, basuh kain. Nampak orang ni lalu dan pulak dia orang angkat-angkat kain, nampaklah benda menjulo kat bawah. Satu pempuan ni dia memang jenis tak boleh tengok. Kalo tengok benda tu telalu dia nak rasa daging, daging betemu daging ni, nak rasa sangat. Jadi dia pun bisik kat orang ni. Dia kata, "Malam ni datang rumah saya. Singgah rumah sayalah." "Ah! Bolehlah," dia kata.

Jadi pegilah petang tu rumah orang tu. Pempuan ni beritahu suami dia, "Bang! Ini abang saya dari India baru balik. Baru balik sini la. Dia balik ke India sana. Jadi abang, saya dah lama tak jumpa. Saya ajak tido malam ni (mah) rumah saya." "OK lah! Tak apalah. Baguslah. Dah jumpa abang becakaplah." (Aaa) bila malam tu dalam pukul 10.00 suami dia pun letih kereja bendang, kereja sawah tu, "Mintak diri nak tidolah. Bebuallah," dia kata. "Ah! Tak pe lah." Jadi dia pun bebuallah situ kisah mak di India, adik di India. Jadi dia ajak masuk dalam biliklah kat luar sejuk. Dia angin tiup, ribut. Masuk kan dalam bilik.

Jadi masuk dalam bilik dipegangnya, teruslah. Yang di dek tengoknya dalam sunge tadi tegang. Dirasa, masuk. Masuk kena hentak menangis. Menangis bukan kerana apa kerana sedap ni. Suami dia tebangun. "Kenapa dek? Menangis dek?" "Entahlah bang! Abang ni cerita emak kat India tu dah meninggal, mati. (Aaa)

sedih.” “Tok sah sesedih la.” Suami dia tido balik. Tetengah malam begoyang katil, goyang dinding. “Apa hal goyang ni?” (Aaa) dia baru teringat masa tu lembu kat bawah rumah. Lembu tu diikat tali panjang gaknya. Dia (sikat) dia pegi kat bawah rumah. Tali lembu tu dipendekkan sikitlah supaya lembu tak apa kan? Tali panjang tu dia merayau begega sana begega sini. Di tengah malam begega lagi. “Apa hal lembu aku ni?” Turun lagi dia pukul 4.00 pagi. Dah turun ikatkan lagi pendekkan. Dia tido dalam setengah jam tu gega lagi rumah. Geram dia ambik dia punya sabit dicantas kaki lembu dua. Hah! Putus kaki lembu dua.

Jadi esok hebulah orang kampung pasal lembu dah putus kaki, hidup. Kena sembelahlah. Boleh. Daripada mati saja baik sembelah untuk makan. Bila dah makan daging lembu tengahari tu pun malam tu India tu baliklah. Pegilah. Dia kata, “Abang! Dia nak pegi dah perjalanan. Nak sambung meniaga. Dia akan datang lagi lah.” (Aaa) malam tu giliran dia pulak dengan bini dia. Giliran dia, dia pun te dia terus masuk. “Ai! Rasa longgar betul ni? Apa hal ni?” Kata bini, “(Tem menitalah) bang! Saya tak boleh makan daging lembu banyak. Makan daging banyak pun satu macam lah. Begitu la.” (Aaa) begitulah ceritanya. Ha! Ha! Ha! [Ha! Ha! Ha! Ha! Dia kalih ke daging lembu pulak.] Haa!

Jadi India tadi dalam perjalanan dia terus lagi bejalan yang mualaf tadi. Bejalan, bejalan dia jumpa satu kampung. Tengok budak-budak tengah tekop kumbang. Dia kumbang tu dalam, dalam batang tiang rumah tu kumbang ada satu. Kalo diketuk-ketuk, kumbang keluor. Keluor boleh perangkap masuk dalam tin (dan pa). Biorkan dalam tin bunyi macam radiolah. Ooraawoaarngo! Jadi India tu kata, “Kumbang ni ada gigit ke tak da gigit?” “Tak boleh (em)! Tak boleh mamak! Tak boleh aiya!” kata budak-budak. “Nanti kumbang gigit tangan.” “Mana? Kumbang tak da gigit! Mari saya pegang.” Dia pun pegang kumbang tu dalam tapak tangan. Dia, (tut) dia apa? Atu dia pun terasa kumbang tu dah gigit, sakit. Dia pun hempaskan. “Cit! Celaka kumbang ni. Berak la!” Haa! Dia dak le buang kumbang tu. Itu menunjukkan India ni penipu, pembelit. Pada hal dia sakit tangan tapi dia kata, [Ha! Ha! Ha!] dia kata, “Kumbang berak.”

Jadi terus bejalan, bejalan, bejalan, bejalan dah magrib, malam. Jumpa dengan satu

Cina. Satu Cina. Cina tu giatkan dia la. Cina tu kata, “Mari kita pegi satu tempat. Tempat gelap saya mau cerita sikitlah,” Cina tu kata. “Boleh!” India tu kata. “Boleh! Boleh cerita,” “Saya belanja awak minum kopi lepas saya cerita.” “Bolehlah.” Cina pun dalam gelap Cina tu usik India tu. Usik dia tonyoh muka. India tu marah betumbuk. Jadi dalam masa betumbuk tu Cina tu asyik kena tumbuk ajelah pasal dia putih, nampak. Bedebum! Bedebum! Bedebum! Bedebumbang! India tu puas tumbuk tak ada tak kena. Lama dalam, dalam sakit tu Cina tu pike, “Macam mana aku nak tipu.” Lama pun dia becakap, “Ei! Aiya! Engko tak de gigi la. Macam mana ni? Tak malu tak da gigi.” “Mana boleh tak da gigi? Hah!” Dia nganga mulut. Bila dia nganga tu nampak la gigi dia putih yang lain semua hitam. Heh! Sedap la Cina tu angkat penumbuk. Bang! Bagi jatuh pengsan. Habis cerita tu. Hei! Orang usung masuk kedai tu, tido situ.

Esok pagi dia bejalan lagi. Jalan, jalan, jalan jalan, jalan sampai satu kampung waktu gelap jugak, magrib. Sampai dekat satu rumah orang tu dia tepijak apa tak tau. Tiba-tiba mematuk betis dia. Punyanya sakit, melolong dia mintak tolong orang apa semua. Sakit dia kata ular patuk, ular patuk kaki dia. Orang pun datanglah tolong apa macam mana cerita. Tengok tempat patuk tu biru. Tapi tak ada la apa sangat kan? Dia tu sakit betis tu (aaa) kena patuk ular. (Tap). Pegi panggil bomoh apa semua begitu begini. Bomoh kata kena pegi suluh la tempat dia kena tadi. Jadi pegi suluh, pegi suluh carik punya carik tak ada apa cuma ada satu, satu sabut, sabut kelapa. Rupanya sabut kelapa tadi dipijak tu. Sabut kelapa tu melantung patuk betis dia. Tu diingat ular tu menjerit kuat sangat. Itulah cerita mentara sambung yang lain pulak. Terima kasih.

172.

M86. Kacau

/OK lah Cik Mail! Kita mulakan. Dah ye? Dah! Rakam apa ni? (Aaa) ini cerita itulah cerita rakyat kan. [Cerita rakyat?] Cerita atas cerita. Jadi kita petik-petik situ serba sikit./

Jadi belaku pada suatu hari la di sebuah kedai minuman. [Sapa-sapa ni?] Biasanya kalau pekan ni kedai Hailam la ya. Kedai kopi la. [Hai!

Lain Kang la!] Hah! Dekat kopi Hailam⁴⁷ la. Jadik. [Hailam kang sama juga la!] Haa! Jadi lalu lah sorang India. Dia pun masuk kedai tu. Masuk kedai tu dia pun orderlah. dekat tokeh Hailam ni. "Wei tokeh!" kata dia. "(Aaa) satu kopi wo! Mari! Mari!" kata dia. Ha! Ha! Ha! Dia mintak minum kopi O. Habis yang si Cina ni pun, orde, buat la kopi O. Dia pun bagi. Atas, taruklah atas meja.

Sekali entah macam mana dia tak puas hati la. "Ai taukeh! Apasal tada manis?" kata dia. "Ta da tarok gula ka?" kata dia. Habis kata, anu Cina ni, "Lu kacau la!" kata dia. "Mana ada? Saya kacau ta da. Saya cuma tanya. Apasal ini ta da tarok, ta dak tarok gula ka ini kopi wo?" Ha! Ha! Ha! Jadik entah macam mana, "Hai ya! Lu kacau la!" Ha! Ha! Ha! Habis tu, "Sayak cakap tu, ta da tarok gula lagi lu ini macam kacur." Hah! Jadik dia cakap kacau tu kacur la. "Saya cakap kacur, kacur la!" kata dia. "(Is) sekarang saya kalo betul-betul mau kacur sama engko," kata dia. "Ini semua abis tau!" kata dia. "Lu gila ka?" kata dia. Ha! Ha! Ha! "Saya panggil kacur, kacau lu tak mau kacau," kata dia.

Lepas tu tah macam mana dia pun kacau betul-betul. Mengamuk dia dekat kedai tu. Ha! Ha! Ha! Jadi tah macam mana sampailah satu orang anu, tok penghulu. Hah! Kok anu dia tengah gaduh tu. "Habis asal (aaa) boleh jadi gaduh?" "Cuba datok pike!" kata dia. "Saya orde ni kopi wo. Ta da manis!" kata dia. "Gula pun ta da taruk!" kata dia. "Mana boleh ta tak taluk!" kata dia. "Saya sudah taluk belapa banyak wo. Tapi dia ta mau kacau," kata dia. "Tengok! Tengok! Lagi dia, dia cakap suruh bagi kita kacur!" kata dia. Ha! Ha! Ha! Jadi maksud kacau tu suruh godak tau! Wa! Ha! Ha! Ha! Jadi kalau tak godak mana dia datang manisnya, gula itu tu. Tak, tak manis la kopi tu. Habis bila dia huraikan secukup oleh tok penghulu tu. Jadi kedua-duanya ni sebenarnya salah paham dari segi bahasa tu. Ah! Ha! Ha! Ha!

Jadi dia orang masyarakat majmuk di dalam Malaysia ni memang begitu la. Cina, India, (aaa) Melayu ada kan? "(Aaa) jadi maksud kacau tu oleh anu, Anel!" kata dia. "Sekarang dia panggil awak kacau ini air suruh ini macam." (Aaa) dia tunjukkanlah gaya dia. "Wo! Ini macam kalu," kata dia. "Saya sorry la!" kata dia. "Saya,

saya ingat panggil dia kacau. Saya pun kacur saya dia," Kata dia. "Haa! Sekarang ini semua mau ganti wo!" kata dia. "Lagi lu suruh panggil saya kacur. Lagi lu mau ganti sama engko?" kata dia. Ha! Ha! Ha! Habis tu. "Abis ta tak ganti apa macam?" kata dia. "Ini semua sudah pecah?" kata dia. Ha! Ha! Ha! "Anu saya minum pun ta da," kata dia. "Ini payed jugak!" kata dia. "Pasal lu tak tak mau kacau!" kata dia. "Bukan saya, (aaa) tak da kacur. Saya sudah kacur. Sekarang sudah pecah," kata dia. Ha! Ha! Ha! Habis tu dia hurai, hurai, huraikan tok penghulu. "(Aaa) sekarang sudah la! Yang dah pecah ni biya saya yang baya," kata dia. "Lain kali maksud kacau tu ada dua tiga makna." Ha! Ha! Ha! "Kacau atau pun godak la nu. Dibancuhkan (aaa) itu!" Baru India tu pun paham. (Aaa) dan Cina tu pun sebenarnya dah, dah paham dah. Dia yang menyuruh tu. (Aaa) itulah sedikit sebanyaknya. Jadi kadang-kadang becelaru dari segi bahasa tu. Penggunaan tu salah paham jadi. Ha! Ha! Ha! Hingga timbul sedikit (aaa) [Perbalahan.] perkara perbalahan dalam, dalam kedai tu. (Aaa) itu satu bab la. (Aaa tu).

173.

M87. Buka Kain

Jadi masa zaman apa nama ni? Masa zaman Tun Razak⁴⁸ jadi Perdana Menteri Malaysia taun-taun 70an dulu adalah (se) apa? Sebuah estet, sebuah ladang. Ladang tu barulah dapat apa? Sekolah baru. Kat ladang tu penuh orang India. Jadi adalah apa? (Ker), dia dapatlah peruntukan membuat (sek), bangunan apa? Sekolah, sekolah Tamil. Sekolah Tamil baru. Baru dapat bangunan baru. Dah siap semua sekolah tu, tak lama lepas tu diadakanlah, nak diadakanlah upacara perasmian bangunan. Jadi apa? Masyarakat ladang tu menjemputlah isteri Tun Razak, Toh Puan Raha untuk merasmikan apa nama ni? Bangunan baru tu.

Jadi pada hari perasmian tu Toh Puan Raha pun sampailah. Disambutlah, dialu-alukanlah kedatangan. Ramailah orang datang, pemberita semua datang, orang masyarakat ladang tu semua adalah. Semua bekumpullah dekat bangunan tu. Dah bagi ucapan semua, yang

⁴⁷ One of the Chinese ethnic groups.

⁴⁸ Malaysia's second Prime Minister.

jadi pengerusi majlisnya orang India. Semua dikendalikan oleh orang India. Dah bagi apa? Ucapan semua, guru besar, pengerusi PIBGnya semua, apa? Last Toh Puan Raha semua dah-dah berucap semua tibalah masa nak merasmikan tu. Jadi pengerusi majlis ni dia bukanlah (aaa), masa zaman-zaman tu bukanlah kebanyakan orangnya fasih lagi bebahasa Melayu. Jadi dia pun, dia tu orang India cakap pun apa? Telo-telo India jugak, pelat-pelat India. Tak berapa betul bahasa Melayunya. Jadi dia pun menjemputlah apa? Toh Puan Raha untuk apa? Merasmikan bangunan tu. Jadi dia pun becakaplah. "Sekarang dipersilakan Toh Puan Raha untuk membuka kayin," dia kata. Pada hal dia suruh apa? Toh Puan Raha tu, yang sepatutnya, yang sebenarnya patut menarik tirai tu. (Me), merasmikan apa nama ni? Bangunan tu tapi dia kata, dia agaknya tak-tak, tak apa? Tak tau nak mencari pekataan yang sesuai, membuka kain disuruhnya. Bagai nak raklah orang ketawa. Mana-mana wartawan ada kat situ, orang-orang, orang Melayu yang ada kat situ ketawalah. Dahlah Toh Puan Raha tesipu-sipulah malu. Haa! Habis cerita.

174.

M88. Nak Tengok Nak!

Ini, (ini) cerita betul ni. Pengalaman seorang cikgu Indialah mengajar dekat Tenggau. Ada satu cikgu India ni lepas maktab dia diarahkanlah mengajo kat Tenggau. Kat kampung dekat pendalaman Tenggau sana. Cikgu ni cikgu bahasa Inggeris. Dia jadi dia kena mengajo kat pendalaman Tenggau. Dekat dalam cerok kampung sana la, pendalaman. Jadi dia pun pegilah ke sana, kampung. Sedihlah rasa. Lepas tu, lepas tu masalahnya dia pulak, dalam, dalam (aaa) bukan kampung tu aje, dalam kawasan tu tak ada orang India. Dia sorang aje India. Jadi bulan-bulan petama tu dia tu jadi perhatian orang kampung. Jadi hari petama tu dia nak pegi sekolah dia lalulah celah-celah rumah orang. Ha! Ha! Ha! Jadi tah macam mana? Dia lalu, nampaklah dek orang apa? Dek satu makcik ni cikgu ni lalu. Jadi dia pun teriaklah anak dia. "Nak! Nak! Nak! Nak tengok!" dia kata. "Haa! Inilah Keleng!" dia kata. "Inilah Keleng!" dia kata. "Haa! Kalo nak tau, ini Keleng. Inilah Keleng," dia kata. Tunjuk-tunjuk anak-anaknya. Dahlah dia, mula-mula panaslah hatinya. Tapi

lama, lama-lama dia dah rasa apa? Dah rasa lalilah benda tu dah telampo biasa sangat pasal kawasan situ, orang tak perenah tengok orang India. Tak ada India kat situ. Dia agaknya yang petama kat kawasan tu. Jadi orang semua heran menengokkan dia tu.

175.

M89. Ini B Punya!

Ini ada satu apa nama ni? Estet la! Ada satu estate tu dia buat apa nama ni? Estet ni (ke) kebanyakannya orang India aje duduk situ. Buatlah (persahabatan) perlawanan persahabatan bolasepak dengan estet jiran dia. Estet yang jiran ni banyak Melayu. Buat pertandingan bolasepak. Jadi apa nama ni? Yang jemput yang Melayulah jemput yang India ni datang. Jadi apa nama ni? Pasukan daripada estet yang India ni pegilah betandang ke estet Melayu ni. Jadi lawanlah bola.

Tengah lawan-lawankan! Kebetulan lalulah ketapi. Kat tepi padang jauh sana sikit tu adalah apa nama ni? Landasan ketapi. Jadi orang yang, orang India ni dia tak perenah tengok apa? Keretapi kan! Duduk dalam estet tak perenah nampak keretapi. Memasing tecegat tengok ketapi. Dalam pada dia orang tengok tu kan! Heran tengok ketapi tu masuk gol. Lepas tu tak lama lepas tu main lagilah. Dia dah kalah sebijikkan. Main lagi. Main, main, main tetiba lalu lagi sebijik ketapikan. Dia orang tengok lagi. Dalam pada tu masuk sebijik gol. Jadi akhirnya kalahlah team dia. Jadi masa nak balik tu, dia orang naik lorilah semua. Masa nak balik tu adalah orang apa nama ni? Orang-orang kampung (kat sit eh), orang-orang estet yang ini yang (yang tem), tempat dia betandang tu ejek la. Budak-budak kat kampung tu ejek la kan. Dia dah kalahkan. Ejek-ejeklah macam tu. Sekali ada satu orang India tu dia marahkan. "Hei!" dia kata. "Ini Bee punya team!" dia kata. "Yea punya belom mari!" dia kata. Ha! Ha! Ha! Habis cerita.

d. Sikhs

176.

M90. Sendiri Punya

Ini, ini cerita-cerita pendek la cerita-cerita pendek tentang apa? Benggali ni. Betul ke Benggali ni suka main belakang? (Aaa) waullah hualam kita pun tak tau. tapi ada cerita dia kan? Sorang Benggali la, anak dah ramai dah dua tiga orang. Satu hari tu dia kena bisul la. Benggali tu kena bisul kat bontot dia. Betul-betul kat bontot dia. Nak duduk sakit. Kena seluar sakit. [Dia berdiri aje la.] Dia berdiri aje. Anak Benggali ni dia kecil nakal. Bekejo-kejo, bekejo dalam rumah telanggo bisul. Foooh! Punya la sakit bisul tu tak usah nak cakap la. Bisul kalo kena langgo tau aje la. Sakit. Nak ditamponya anak ni kesian kecil. Nak dipukul pun kesian.

Lelama dia naik, naik tingkat atas. Rumah dua tingkat kan. Naik tingkat atas masuk bilik. Senyap-senyap dibukak seluar dia nak tengok bisul dari apa ni? Tak nampak. Nak ditoleh belakang macam tu tak nampak. Lelama dicarik cermin. Wah! Ada dapat cermin. Dia pun menonggeng dekat cermin tu kan, dia tengok. Dia tonggeng dekat cermin tengok bisul dia. Lama-lama naik bendanya. Ha! Ha! Ha! Bendanya naik. Marah dia. "Cit!" katanya. "Sendiri punya pun mau ka?" dia kata. Ha! Ha! Ha! Dia tengok bontot dia pun boleh naik. "Sendiri punya pun mau ka?" dia kata. OK. Ha! Ha! Ha!

177.

M91. Peti Ais

Ini, ini kisah, kisah peti ais. [Benggali?] Benggali. Benggali ni suka air, air mati la. Kita panggil air mati, air masak la. [Orang Johor air jarang.] Aaa! Air jarang, orang kata, orang Jawa kata air jarang. Tiap-tiap pagi bini dia masak. Haa! Panaskan air ni. Satu hari tu cerek dia boco. Tak boleh masak la. Bini dia tak boleh masak. Suruh (mu) laki dia pegi beli. Beli baru. Pada hal masa tu dah tengah bulan duit pun tak da. Cakap bini dia, "Macam mana nak beli baru? Tampil aje la cerek tu." "Mana boleh tampil lagi. Bocor dia

dah besa. Padam apinya." "Beli baru jugak," kata bini dia. "Duit tak da!" dia kata. "Ini tengah bulan mana nak beli." "Beli jugak. Kalo tak nak beli malam ni saya tak da bagi," dia kata, bini dia kata. Ha! Ha! Ha! Bininya tak nak bagi. Dia pun becadang-cadang malam ni endak. Apa helah dia ni nak dapatkan cerek. "(Aaa) yelah! Nak beli, belilah," dia kata.

Pegilah dia ke banda. Masuk kede letrek, carik. Jalan, jalan jalan tengok semua harga mahal. Tak mampu dia nak beli cerek ni. Cerek beso. Ah! Jalan, jalan lama dia menong kat depan cerek tu. Perasan dek tokeh kede tu. "Apa mau?" kata dek tokeh tu. "Saya mau beli cerek la. Tapi wang tak da." "Wang tak de tak payah beli la," kata dek tokeh tu. "Tapi saya punya bini mau jugak, ini hari jugak mau itu cerek." Lama tokeh kede tu pun cakap, "Ah! Macam inilah. Kalau awak boleh angkat ini cerek dengan awak punya saya bagi free," kata dia. Bila Benggali dengo macam itu dia cubalah. [Dihidupkannya.] Diambiknya dihidupkannya lah barang dia. [Ha! Ha! Ha!] Ha! Ha! Ha! Dia pun angkat. Boleh. Terangkat cerek tu. Angkat cerek. Lelama tokeh tu, "Ah! Tak pa lah. Angkat lah. Bawak balik." Dia pun suka hatilah dia bawak balik ni. Kat gate lagi dah laung bini dia. "Hoi! Abang sudah beli ini cerek," dia kata. Jadi Ha! Ha! Ha! "Sudah beli cerek," dia kata. Bini dia suka la.

Tapi malam tu bini dia dah janji memang nak bagi kan. Hah! Bini dia pun dah masuk bilik. Masuk bilik bini dia tunggu. Tunggu-tunggu tak datang. "Mana peginya? Tadi dah janji nak bagi." Intai bukap pintu, intai, tak nampak gak. "Mana dia pegi ni?" Sekali dia intai pegi ke dapu la, dia intai dapu, apa dia tengah buat tau, Benggali ni? Dia tengah cuba mengangkat peti ais pulak dengan benda. Ha! Ha! Ha! Mana tahu dapat pulak peti ais free? Ha! Ha! Ha! [Benda tu cungkil.] Dia tengah mencungkil-cungkil peti ais dengan benda. Ha! Ha! Ha! [Kalo boleh angkat dapat pree. Pandai dia. Ha! Ha! Ha! Peti ais dicungkilnya.] Peti ais nak dicungkilnya dengan barang. Ha! Ha! Ha! OK. OK. Habis.

M92. **Forum**

Ini cerita pendeklah, iklan jugak ni tentang Benggali ya! Satu contest pulak. Eh! Satu forum buat satu forum tentang apa pandangan orang lelaki tentang wanita. Dipanggil tiga, empat kaumlah. Melayu, Cina, Benggali, India ahli-ahli panel dia. Tapi India tak datang. Ada tiga aje. Cina. Eh! Cina, Benggali, Melayu. OK. Jalanlah, forum tu pun jalan membincangkan tentang pandangan apa? Orang lelaki terhadap wanita.

Tanyalah dari satu peserta pada pada orang Melayu. Tanya, "Baik! Apa pandangan lelaki Melayu terhadap wanita?" Jawab la dek ahli panel tu. "Lelaki Melayu biasanya pandang wanita ni seperti sekuntum bunga, cantik. Kalau apa pun kita hadiahkan pada wanita bunga," dia kata. "Melambangkan kecantikan wanita." Wah! Habislah dia cerita. Itu pandangan orang Melayu. Tanyanya pulak pada Cina. "Apa pandangan lelaki Cina terhadap wanita?" "Wah! Orang Cina," dia kata. "Kalo pandang wanita ni serupa, serupa bulan," dia kata. "Bulan yang mengambang, bulan penuh, cantik," dia kata. Hah! Itu pandangan orang Cinalah terhadap wanita, bulan. (Aaa) sampai pulak giliran tentang Benggali. Dia tanya, "Apa pandangan orang-orang Benggali la, lelaki Benggali terhadap wanita?" Apa dia jawab? "Itu senang jugak," dia kata. "Orang lelaki Benggali itu pandang wanita serupa piring hitam," dia kata. "Itu depan boleh main, belakang boleh main." Ha! Ha! Ha! [Ha! Ha! Ha!] Itu habis. Habis cerita. Ha! Ha! Ha! Dah habis.

*e. Westerners*M93. **Cendawan**

Ini cerita koto la! Heh! Jadi cerita koto ni tak bagus. Patut aku tak boleh (ap). Cerita kelako la! Ha! Ha! Ha! [Ha! Ha! Ha!] Jadi

kesahkan time British dulu tau. Di Cheng⁴⁹ kan ada estet, manager estate kan. Jadi tukang kebun ni. [Hah!] Tengok apa ni? Dia punya mem, madem. Madem ni asal pagi je suka pukul 9.00 lebih pegi apa? Pegi jungle walk la! Tapi itu bukan jungle walk la. Kira jalan kaki. [Dia pegi walk la. Dia pegi apa? Bejalan la.] Hah! Persiaran angin la. [Orang putih.] Jadi dia tengok cendawan tau. Dia minat cendawan. Cendawan ni, cendawan busut beso-besokan. Jadi orang tukang kebun ni tengok apasal mat salleh? Rupanya dia suka main cendawan tau kan. Yang tumbuh yang baru dia suka kan. Dia anu dia punya ada la. [Kudu tu!] Hah! Cendawan beso-beso dia suka. Ada payung kan! Cendawan busut kan! Ha! Ha! Ha! [Ha! Ha! Ha!] Jadikan, dia punya yang, yang sir ni tak da la! Dah balik negeri la! Tukang kebun ni pike apa nak buat kan.

Esok dia pegi tempat cendawan tu. Bebual dengan cendawan tu. Ha! Ha! Ha! Tinggal kan satu cendawan. Dia baring la bawah cendawan. Ha! Ha! Ha! Rumput! [Ha! Ha! Ha!] Ha! Ha! Ha! Jadi masa dia. Kat! Kat! Kat! Jumpa cendawan satu tu kan. Anu la! Duduk dekat cendawan tu. Sedap la! Jadik! [Cendawan tunggal la!] Hah! Cerita dengan, dengan orang lain kan. Cerita dengan orang lain la. Ini cerita kelako! Jadi yang orang kat estet tu. Wah! Suka tau. Wah! Ramai la banyak cendawan. Elok mat salleh tu tengok apa? Banyak no cendawan, pening kepala dia. Kebetulan dia ada bawa apa tu? Macam. [Sabit!] Sabit! Ha! Ha! Ha! [Ha! Ha! Ha! Sabit!] Meraung! "Aduh! Adoi!" Aje. Ha! Ha! Ha! [Ha! Ha! Ha!] Ni, ni cerita kelako la. Habis.

M94. **Kondom**

Dia orang jalan-jalan dekat tempat apa? Mat salleh kan! Habis tu, tiba-tiba ada, ada kondom jatuh. Jadi yang belakang ni ambik la kan. Dia kata, dia bila diambik dia, "Is it yours?" Habis yang depan tu kata. "Ee! No! I've mine inside," kata dia. "I've mine inside." (Aaa) nak gambarkan macam mana apa? Biasanya dia dengan (aaa) anu kan. (Aaa) dia ingat kondom tu orang depan tu punya. Tapi kata budak pempuan

⁴⁹ A village near Jasin in Melaka.

tu kata. "Eh! No! I've mine inside." dia kata. Atu semua dah ada dah. Ha! Ha! Ha! [Semua orang ada.] (Aaa) dia punya precaution tu dah ada (aaa). Kita benda macam itu still very sensitive! Sangat sensitive. Hah! OK! Lama sangat.

181.

M95. Mana Jantan Mana Betina?

Pada zaman 60an dulu, (aaa) ketika itu (aaa) tentera-tentera British dah mula nak meninggalkan Tanah Melayulah kerana masa itu kerajaan kita, Malaysia ini dah pun merdeka. Dan tak perlu lagi lah (aaa) bantuan daripada kerajaan British ni (aaa) tentang tenteralah. Jadi di penghujung-penghujung zaman (aaa) askar-askar British ni, adalah beberapa hari tu askar-askar British ni membuat kempinglah. Kemping dekat kampung-kampung.

Jadi satu hari tu sedang askar ni buat kemping kat kampung (aaa) itu di tepi sawahlah. Berhampiran dengan sawah. (Aaa) ketika tu hujan. Masa itu budak-budak memang ramailah dekat, dekat askar-askar British ni. Pasal budak-budak ni suka bekawan dengan askar-askar British ni sebab nak dapatkan susu pecuma, biskut, gula-gula, jam, coklat dan lain-lain lah. Jadi ketika itu katak ni bebunyilah. Katak dalam sawah tu bebunyilah. Macam-macam bunyik. Jadi budak-budak ni pun ada yang dah umo belasan taun, (aaa) ni suka lah begegurau dengan mat salleh ni, askar ni. Jadi mereka, pun tanyalah kat askar ni suruh bezakan yang mana satu katak jantan dan yang mana satu katak betina. Mat salleh ni pun tepinga-pinga. Dia tak tahu nak membezakan.

Jadi budak-budak ni ajak mat salleh ni pegi kat sawah tu mengendapkan katak ni. Tah macam mana dapatlah. Jumpalah katak yang sedang bebunyi tu. Rupanya katak tu sedang betenggek bedua. Jadi nak tahu yang mana satu katak jantan yang mana satu katak betina, budak-budak tu mintak mat salleh tu dengar betul-betul. Jadi satu katak yang di atas ni dia bunyi. Dia bebunyilah dia, "Seround!" Katak, katak yang bawah tu cakap, "Wek! Wek!" "Seround!" "Wek! Wek!" "Second round!" "Wait! Wait!" "Third round!" "Wait! Wait!"

Jadi mat salleh ni pun tak berapa paham. Jadi budak ni pun terangkanlah. Kata seround tu makna satu round. Yang betina kata wait, wait, nanti, nanti. Pasal anak belum tido. Second round. Yang betina cakap wait, wait. Ah! Sama macam itu jugalah. Dia kata anak belum tido. Suruh nanti malam. Jadi orang puteh kata, "Oh! Kalo begitu seround tu yang atas, jadi tau lah yang seround tu ialah katak jantan. Yang wait, wait tu katak betina. Dia tu kat bawah." Barulah mat salleh tu tahu yang katak jantan tu katak betina tu ada bezanya tentang bunyiknya. (Aaa) demikianlah (aaa) untuk membezakan katak jantan dan katak betina. Bolehlah kalo nak tahu boleh tengok. (Aaa) untuk (aaa) untuk (buk), mencari buktilah. (Aaa) demikianlah cerita saya tentang (aaa) membezakan katak jantan dengan katak betina.

182.

M96. Tuan Forest

(Aaa) satu cerita kiranya ni dongeng pun dongeng boleh dikatakan betul jugak. Pasal te salah cakap. Jadi ceritanya pada suatu hari tuan pores tu orang putehlah. Ceritanya terjadi dekat Jugra⁵⁰ ni tadi. Jadi tuan pores tu mengajaklah dia punya botman ni tadi tukang dayung, bedayung perahu pegi melawat hutan-hutan anulah pores di tepi-tepi laut tu.

Jadi satu dalam pada bedayung-dayung tu dinampak dek orang puteh tu satu pokok tu semua dah habis mati. Habis ada satu pokok pulak yang hinggap tu pokok dedalu. (Aaa) jadi pokok bako ni dah mati. Jadi kata orang puteh, "Ini apa pasal ini pokok boleh mati?" katanya. "Pasal ini lain pokok boleh hidup?" Jadi kata dek botman ni tadi, "(Aaa) inilah tuan," katanya. "Ini macam orang putehlah," katanya. "Dia datang kita punya negeri dia ambil kita punya hasil sampai kita mati. Dia orang puteh hidup senang," katanya. "Oh! Bladi pol!" katanya. Dimakinya anu tukang botman ni tadi. "Hoi! Apa pasal tuan maki sama saya?" "Oh! Toh! No! No! Tak ada Amat. Saya tak ada maki sama awak. Saya maki itu pokok," katanya.

⁵⁰ A place located in Kuala Langat. Previously, the royal resident of Sultan Abdul Samad (1859 - 1898).

(Aaa) jadi dalam pada begitu bedayung, dayung gak apa ni tukang dayung ni tadi. Lelama dia panas hati diambiknya dayung tu dipukulnya orang puteh ni tadi. (Aaa) jadi, "Oh! Amat! Apa pasal awak pukul sama saya?" katanya kata tuan pores ni tadi. "Oh! Itu saya (buk). Maap tuan saya bukan pukul sama tuan tapi saya pukul sama tuan punya cakap," katanya. Haa itu ajelah. Ha! Ha! Balasan orang anu, boatman ni tadi. Haa! Itu cerita anulah cerita itu cerita kejadian betul jugak. Haa! Terjadi kat tuan pores di Malaysia ni dulu la. Habis satu cerita lagi.

183.

M97. Faa Yaa Sim Nga⁵¹

Ini cerita ni zaman British dulu la, zaman British. Pasal masa tu, nak dekat-dekat medeka la. Taun awal 50an dulu. British ni, ada sorang British la. [Pegawe la!] Hah! Kira pegawe British nama dia William la, William. Ada orang panggil dia Tuan William. Dia ni selalu masuk-masuk kampung la. Dia, dia ni suka apa? [Campo orang kampung!] Hah! Campo orang kampung la. Lepas tu dia suka memburu. Memburu tau! Tapi dia ni aksen la kira-kira kan, (ak) sikit la. Dia sebenarnya suka memburu burung aje kan. Tapi dia cakap la dengan orang kampung tu. Waa! Ni! Dia perenah tembak remau la, tembak gajah le apa semua kan, kan dia katakan. [Cakap besolah!] Cakap besolah!

Lepas tu satu hari tu, kira mat kampung ni la kan, cukup bengkek je dengan si apa? Si [Sakit ati la!] William ni kan! Hah! "Aku nak kenakan betul dia. Betul!" dia kata. "Aku yang dah, betaun-taun masuk utan apa? Tembak gajah, tembak remau ni kan." Hah! Lepas tu satu hari tu, katalah si nama apa? Mat ni Abu lah, nama dia la kan. Pegi ajak Tuan William ni pegi memburu la kan, pegi memburu. William ni bawa la, bawa senapang apa semua sekali kan. Mat tu tak bawa senapang la. Mat tu bawa parang aje. Sekali William ni heran la kan. Cakap, "Apasal, apasal ko bawa parang aje? Engko kata nak memburu apa? Buru remau memburu apa kan?" Dia kata, "Tengoklah orang Melayu punya.

Bawak parang aje. Tak payah nak pake tu. Nak bawa pake senapang." La kan.

Habis, sampai masuk aje, masuk dalam hutan. Jalan, jalan, jalan, jalan lebih kurang setengah jam masuk hutan, dah jauh daripada kampung la. Hah! Hutan. Sekali mat tu panggil. "Ini masa aku nak kenakan orang puteh ni," katanya. Sekali itulah tetiba je mat tu cakap, "Fire! Fire! Singa! Fire Singa!" katanya. Si William ni dah takut la kan. Menggegeletorlah. "Singa! Betul singa! Apa?" "Fire singa! Fire singa!" Sekali Si Abu ni, Si Abu ni cakap la kan. Sekali si apa ni? Si William ni larik la pegi menyorok dekat pokok beso kan. Pokok beso. Lepas tu dia cakap. "Hei! Tuan William apasal? Apa ni? You takut?" dia kata. Dia kata, "You kata, apa ni (han ak), memburu handal. Tembak remo, tembak apakan? Ini singa datang dah." "Fire singa! Fire singa!" Sekali William cakaplah. "Tak maulah! Tak maulah!" dia kata. "Sebenarnya aku takut," dia kata. "Aku! Dulu aku cakap, aku kelentong aje engkau semua orang kampung semua." Sekali Abu cakap apa? Apa? Dia cakaplah. [Si Abu cakap!] Si Abu cakaplah. "Betul engko kelentong orang kampung selama ni ye?" dia kata, (or) Abu cakap la kan. "Oh! Dengan aku pandai pembohong la kan ye!" dia kata. "Betul-betul tu singa! Fire singa! Fire singa!" katanya. [Heh!] Sekali (wil), William cakap, "Engko pegilah! (Aaa) aku takutlah. Pegi! Nah ambik senapang aku." "(Sek), tak nak! Aku tak mau pakai senapang. Aku pakai parang kali ni aku pegi. Engko tengok ni. Engko pandang mana aku pegi. Heh! Engko tengok! Heh!"

Sekali Si Abu pun bawa parang dia tebang pisang. Pokok pisang. Pop! Tebang, tebang, tebang (lak me), tebang pisang ambik buah pisang apa semua. "Nah ambik ni!" "Eh! Apa engko bagi aku pisang pulak?" Kan. "Engko kata engko nak (pe), fire singa?" "Apalah bodoh engko ni? Habral betul engko ni!" Ha! Ha! Ha! "Apalah bodoh engko ni? Paa Yaa Sim Nga (ak), pisanglah! Faa Yaa Sim Nga. Pisang. Bukan fire singa." [Ha! Ha! Ha!] Ha! Ha! Ha! "Ngok!" kata dia. Ha! Ha! Ha! [Habis cerita?] Habis cerita.

⁵¹ Four letters in Jawi script.

184.

M98. **Muaalap**

(Aaa) ini cerita ni aku dah cerita dengan engkau itu ari. Yang cerita muaalap. Orang yang [(Aaa) tajuk muaalap sembayang!] sembayang tu! [(Aaa) muaalap sembayang, muaalap sembayang tajuk. Dia muaalap sembayang. Ha! Ha! Ha! OK!] Jadi orang ada satu orang muaalap ni memang, yelah! Orang baru masuk Islam tak tau apa benda kan. Jadi masa nak sembayang dia tanya dengan orang, imam dengan orang-orang pandai-pandai semua kan. Dia kata, "Macam mana saya nak sembayang ni kan? Mula-mula saya nak belajar lagi banyak kan." "Alah! Ko pegi sembayang kat masjid tu ko ikut la imam buat apa. Ko buat aje. Apa orang buat ko buat. Apa yang orang buat ko buat. Jangan risau." Jadi muaalap ni, dia ni, dia punya batu dia beso! Buah dia beso! [Heh!]

Jadi masa dia sembayang, masa dia sujud [Ha! Ha! Ha!] buah dia (tegan), tegantung kat, kena kain kan. Nampak tegantung beso kan. Jadi orang belakang, budak-budak kat belakang ni nengok. Eeer! Muaalap, orang (aaa) ni kan (aaa) masuk Islam kan, kena kacau la selalu kan. [Hah!] Nampak batu tegantung beso kan. Budak-budak kat belakang dia jentek tau. Jentek telo muaalap ni! [Ha! Ha! Ha!] Oh! Senak betul. Muaalap ni kan, [Ha! Ha! Ha!] muaalap ni kata, "Eh! Ini orang." Dia teringat orang cakap apa yang orang buat kena buat. [Ha! Ha! Ha!] Dia pun naikkan kepala, kat depan imam, dia duduk belakang imam. Jentek telor imam. [Eh! Oh! Ha! Ha! Ha!] Ha! Ha! Ha! Imam pun senak juga perutkan. Senak telor kena apa? Kena jentek. Jadi imam kata, "Kurang asam orang belakang!" Dia sujud lama sikit dia sepak belakang balik kan. Sepak kepala muaalap ni kan. Muaalap. Toop! Kena kepala kan. "Eh! Ini imam buat ni." Dia pun sepak belakang balik. Ha! Ha! Ha! [Ha! Ha! Ha!] Dia sepak belakang orang dah tak ada. Budak-budak dah tak ada. Lepas sembayang, Salamualaikum, Salamualaikum Warahmatullah, dia pun jumpa imam. "Mam! Sembayang saya sah tak mam. Tadi masa saya jentek telor imam, imam ada kat depan. Orang jentek belakang saya, saya jentek ada. [Ha! Ha! Ha!] Bila imam

tendang kepala saya kat belakang tak ada orang dah. Saya tendang tak ada. Tak kena kepala orang. [Ha! Ha! Ha!] Sah tak sembayang saya." Ha! Ha! Ha! [Ha! Ha! Ha!] Dia takut tak sah. Imam.

185.

M99. **Ayam Mas**⁵²

[Ayam Mas.] Ayam Mas ye? Ayam Mas Kelang.⁵³ Dia jual ayam, Ayam Maslah Ayam Mas Kelang tu. Datang satu nyonya tua ni dia pegi-peggi dekat budak jual ayam tu, "Kasi!" Kat budak yang jual ayam tulah. "Kasi ayam Johor punya satu ekor," kata. Budak ni ambik ayam sekor yang sedang sikitkan bagi, bagi kat nyonya. Nyonya tu pegang ayam tengok bontot ayam. Hoop! Baling ayam tu. "Awak tipu! Ini Seremban punya. Saya cakap saya mahu Johor punya ayam," dia kata. Tak apa. Dia ambik ayam tu. Ambik yang lain besa lagi. Bagi-bagi, Ooph! Baling lagi. Dia tengok bontot tu dia baling. "Tipu! Ini Ipoh⁵⁴ punya ayam," dia kata. [Ha! Ha! Ha!] Ambik lagi besa bagi kat dia. Bagi lagi besa tengok bontot. "Hoh! Awak banyak pandai," dia kata. "Ini Johor punya ayam." [Ha! Ha! Ha!] "Saya," dia kata. "Sudah lama tau duduk ini apa? Kelang. Hah! Saya beli ayam selalu. Saya beli ayam sini. Awak apa pasal awak tau apa ayam saya mau? Awak mana punya budak?" Budak tu bukak seluar kat belakang, "Awak tengoklah. Saya orang mana?" kata. Bukak seluar suruh tengok bontot dia. Mana ada? Ha! Ha! Ha! [Ha! Ha! Ha!]

186.

M100. **Ipoh Mali**

Satu hari tu dekat Emporium Kluang lah. Emporium Kluang ni maklumlah budak yang kereja situ asyik betukar ganti, betukar ganti aje. Satu hari kawasan, kawasan freshlah, daging fresh adalah ayam dekat situ. Satu nyonya, nyonya ni orang Ipoh. Dia orang Ipohlah. Jadi dia

⁵² Name of a franchise selling chicken products.

⁵³ A town in the state of Selangor.

⁵⁴ The state capital of Perak.

ni, dia nak makan ayam dia pilih ayam yang daripada Ipoh aje. Ayam dalam emporium ni dalam peti ais tu semuanya dah, dah togel dah. Dah siap sembeleh. Siap potong. Jadi ada budak Melayu jaga situ. (Aaa) sebelum, budak Melayu ni baru kereja kat situ. Sebelum budak Melayu ni ada budak Melayu lain yang kereja kat situ.

Jadi nyonya ni kalau datang dia mintak ayam tanya, "Eee! Itu (aaa) budak! Kasi satu eko ayam." "Apa macam ayam?" kata budak Melayu tu. "Ala! Itu selalu gua beli sama dulu punya orang." "Yelah! Apa macam ayam?" "Alah! Itu Ipoh mali punya." "Apa macam Ipoh mali punya? Saya tak tau (aaa) kasi itu ayam?" Nyonya tu ambiklah ayam tadi seko. (Biaaaa) bila ayam diambik disiatnya bontot ayam tu. Dia tengok bontot ayam. "Ai ya! Ini Melaka mali punya la." Dia tengok bontot ayam tu dia tau dah mana ayam tu datang. Kemudian budak tu tukar ayam lain lagi. "Oh! Ini bukan. Ini Selemban mali punya la. Saya mau Ipoh mali punya." Budak tu dah tukar dekat 10 eko ayam tak ada yang Ipoh punya. Kemudian, "Hai ya! Banyak susah ini macam. Awak olang balu ka?" "Hah! Barula nya." "Awak mana mali?" Budak ni punya geram. Ha! Ha! Ha! Budak ni pun lucut seluar dia tunjukkan bontot dia. Ha! Ha! Ha! Pasal nyonya ni pandai tengok bontot kan. Tengok bontot ayam kan. Dia tau ayam manakan. Haa! Jadi dia pun, budak ni pun telanjang tunjukkan bontot dia. "Hah! Sendili tengok la nya! Mana saya mali?" Ha! Ha! Ha! Tadi dia tengok, tengok bontot. Ha! Ha! Ha! [Habis cerita.] Habis cerita.

187.

M101. Mualaf Cina

Salamualaikum Warahmatullah Hibarakatuh [Walaikum salam] Cerita yang akan saya sampaikan pada pagi ini ialah cerita mualaf. Kisah mualaf pegi sembayang Jumaat. [Cina masuk Islam, ya!] Ya! [Orang India ke Cina?] Cina masuk Islam. Jadi isteri dia kata, "Bang! Pegilah sembayang Jumaat. Ikut orang-orang kampung. Tak pandai pun tak apalah. Ikut belajar."

Jadi dia pun pegilah naik bas. Tambang bas pegi 50 sen, balik 50 sen. Dia naik bas sampe

depan masjid berenti. Duit seringgit dah dibayar tiket bas 50 sen tinggal 50 sen. Masuk dalam poket baju. Lepas tu sembayang. Dengar kutbah apa semua tu, kemudian tibalah waktu sembayang. Masa tengah sembayang, masa dia rukuk tak ada apa-apa lagi. Masa dia sujud. Tang! Jatuh duit 50 sen (dalam ta) dalam poket dia tu jatuh. Duit 50 sen tu golek, golek, golek pegi sebelah dekat tangan kawan sebelah.

Kebetulan kawan sebelah tu dia baru nak sujud. Jadi tangan dia tekan atas duit 50 sen. Si mualaf ni dah sereba salah. Dalam hati dia, "Kalo dia ambik duit aku ni 50 sen ni, balik jalan kaki aku, jauh aku. Susah!" dia kata. [Hah!] Dia pun bisiklah, "Hei! Duit saya 50 sen tu jangan diambik." [Ha! Ha! Ha! Mintak balik.] Yang kawan ni pulak yang tangan dia di bawah tu dia angkat tapak tangan dia. Betul ada 50 sen. "Aku tak pelahap duit ko 50 sen tu." [Ha! Ha! Ha! Dia riso jugak.] Jadi kawan yang sebelah, sebelah dia pulak kata, "Hei! Orang sembayang jangan becakap!" Yang sebelah dia pulak kata, yang sebelah kata. Eh! Yang sebelah kata, "(Aaa) nasib baik aku tak becakap!" Yang sebelah satu lagi tu kata, "Yang awak tu!" Jadi begitulah ceritanya. Jadi habis kelima-lima orang tu batal sembayang Jumaatnya kerana dek duit 50 sen. Haa! Begitulah ceritanya mualaf ni. / "Nasib baik wa ta ta cakap," kata dia tu. Ha! Ha! Ha! /

Kemudian balik, balik ke rumah. / Ini cerita Sapieelah ni.⁵⁵ Balik ke rumah bini dia suruh pegi pulak sembayang asar. Dia kata, "Tak pandai sembayang asar. Macam mana nak sembayang asar?" "Ikut ajelah imam. Ikut ajelah imam sembayang macam mana," kata bininya. [Ikut aje.] Sembayanglah. Dia pakai songkok. Songkok orang mualaf ni songkok panjang. Hah! Panjang, besa, tinggi ni. Masa dia rukuk tah macam mana dia, dia nak pandai nak nak cepat pandai ni dia (bela), pegi-peggi sembayang belakang imam. Depan sekali, betul-betul belakang imam. Bila imam rukuk dia pun rukuk. Tapi tah macam mana, masa rukuk songkok dia tesentuh buah imam tu. Imam tu marah betul pasal sambil dia bangun balik tu dia tendang kawan ni. Kawan ni pun ikut la. Maka, bini aku kata macam tu kalo ikut apa? Ikut imam buat aku buat la. Dia tendang orang belakang pulak. Habis la dua lintang pukang jatuh. (Aaa) lepas itu imam

⁵⁵ The narrator, Mohd. Nor admit that he acquired the story from his colleague, Shafie.

tu marah betul. Kejalah! Imam tu tak jadi semayang, keja keliling kampung. Sampe sesak-sesak napas imam tu, sampe mati imam tu. [Ha! Ha! Ha!] Jatuh sesak napas mengeja dia. "Celaka! Mualaf ni apa?"

188.

M102. Lancau

Pada masa dulu gak la ni adalah satu (cerit), orang Cina. Cina baik dengan orang Melayu duduk kampung Melayu. Kemudian dia dah (me) meniaga sayo. Hari-hari bejual sampailah kampung-kampung bejumpalah satu janda. Janda tu cantik (ha). Jadi tiap-tiap hari janda tu membeli sayo dengan dia lah. Lelama dia dah bekenankan janda tu. Janda tu pun dah bekenankan dia. Bapak betina tu pun dah nak kan dia buat menantu. Jadi kata dek orang ni, "Kalo ko nak kawin dengan Melayu ko masuk Islamlah." Hah! dia kata, "Boleh." Masuklah dia Islam. Berkhatanlah dia.

Bila dah berkhatan pun dah siap, dah baik dah dia pun nak kawinlah dengan janda tu. Bapak si janda tu buatlah kendurik. Memanggilah orang, menjemputlah orang kampung tu. Ramelah orang datang. Pada hari tu dia pun nak nikahlah. Panggillah pak imam. Pak imam pun datanglah. Sampailah masa nak akad nikah. Pak imam pun menyuruhlah pengantin lelaki ni duduk (ha), depan dia. Pak imam pun membacakanlah doa. Lepas itu ha mulalah nak ijab kabul, akad. Pak imam pun dah besila duduk betempuh kaki. Yang jantan tu pun yang muaalaf dah betempuh kaki. Dah duduk orang nak nikah.

Salamlah dengan pak imam. Pak imam pun mulalah ijab kabul. Hah. Lepas itu diijab kabulkanlah. Bila dah diijabkan tu suruh si muaalaf ni tadi menyambutlah. Bila menyambut cakap, "Aku telima nikahnya Jamilah binti anu," dah tak betul jugak. Jadi orang mengata, "Sah!" "Tak sah!" kata orang tu. "Lagilah," katanya. Hah! Lagi yang kedua tu dua kali buat pun nak diijab kabul tak betul gak. Cina ni pelat. "Gua, aku telima nikah Jamilah," katanya. "Binti anu, mas kawin." Hah! Jadi cakap tu tak anu tak ada licin. Dia tak ada betul orang suruh lagi sekali. Akhirnya sampai empat lima kali. Bepeluh-peluh dia tak ada gak dapat nak mengijab kabul.

Akhirnya dimandikanlah dek orang. Suruh dia mandi dulu. Lepas mandi diijab kabulkan lagi sekali. Diijab kabulkan lagi tak ada gak dia betul. Jadi orang-orang yang keliling-keliling tu becakaplah. "Hoi! Belum lanco lagi dia membaca," katanya. Hah! Kemudian lagi sekali. "Hah! Tak sah," katanya. "Apa pasat?" katanya. "Tak da lanco," Ha! Ha! Ha! katanya. Jadi lagi sekali gak. Lelama dah marah no Cina tu. Dia pun becakaplah. "Apa? Gua baca tak da tak da lanco ka lu ingat gua? Siapa kata gua tak da lanco?" katanya. Hah! Meradang dia. Dibukaknya seluarnya ditunjukkannyalah lanconya. Ha! Ha! Ha! Marahlah orang semua. Dia pun dihalolah dek orang. Tak adalah jadi kawin. Katanya. Habislah ceritanya. Ha! Ha! Ha!

189.

M103. Tiga Orang Muaalaf

(Aaa) ini ada satu ceritalah. Cerita ni pun cerita dongenglah tapi boleh gak menasabah pada akal. (Aaa) pasal Cina maalap. Tiga orang Cina maalap dia baru masuk Islam. Jadi bila baru masuk Islam satu hari tu tuan imam ajaklah dia sembahyang. Dah diajonya sembahyang apa semua ajak sembahyang berjemaah. Jadi sebelum sembahyang berjemaah tu pak imam tu becakaplah dengan Cina maalap tadi. Dia kata, "Kalo apa-apa hal dalam sembahyang tak boleh jalan-jalan, tak boleh cakap-cakap." Habis dikata dek maalap ni, "(Aaa) baik, baiklah," katanya. Jadi dia pun sembahyanglah. Sembahyang, sembahyang jemaah pak imam di depan jadi maalap tiga orang ni di belakang. Tah macam mana lalulah seko tikus. Habis kata dek Cina yang mula-mula nampak tikus ni, "Ai! Ya! Tikus lalu manyak busatlah!" katanya. Habis kata yang sorang pulak sebelah ni lagi, "Ah! Olang sembahyang tak boleh cakaplah!" katanya. (Aaa) lepas tu pulak menyahut pulak yang nombo tiga tu lagi. "Eh! Nasib baik gua tak la cakap," katanya. Jadi tigatiganya dah becakap. [Tak sah!] Dah tak sah sembahyangnya. [Batallah!] Hah!

M104. **Lancau**

Yang ketiga ni kesah masyarakat di sebelah Melaka sana lah. Di sebelah negeri Melaka. Jadi orang Melaka biasanya menyebut sesuatu perkataan macam, dia lebih daripada hurup waw tu. Hah! Hurup yu. (Aaa) umpama dia macam lahawau, gurau, apa ni? Kalau menyebut sesuatu anu tu melebihi pada waw, waw begitukan. Hah! [Lahawau!] Hawau! Jadi perkataan 'lancar' tu kalau kita sini lanca. Ye! Kalau sebelah Melaka cakap lancau. Ha! Ha! Ha! Jadi lancau.

Jadi tejadilah majlis. Majlis akad nikah. Dalam satu majlis akad nikahlah. Jadi yang nak nikah ni (aaa) Cina mualap la. Cina masuk, masuk Islam. Jadi mualap la. Jadi si (aa uk) anu, bakal pengantin lelaki pun dah sampai. Si mualap ni pun dah sampai dengan pengiring-pengiring dia. Dia pun tanyalah, "Siapa yang nak nikah tu?" Kata pengapit-pengapit dia, "Hah! Tu! Yang sebelah pak imam tu!" kata dia. "Oh! Orang ni. Awak ni yang nak nikah?" kata dia. "Ya!" kata dia. "Awak anu, dah boleh ke anu awak ni bertanggungjawab? Ko tidak ni nak nikah ni besok ni." "Tanggung!" kata dia. "Tang (aaa), tanggung pun boleh la. Yawab pun boleh," kata dia. Habis tu. [Hoh! Hoh! Tanggong boleh! Jawab pun boleh!] Tanggong pun boleh! Jawab pun boleh! "Yelah! Maksud saya," kata dia. "Awak dah lancau belum?" kata dia. "Eh! Ala!" kata dia. "Saya tengok macam tak lancau aje," kata dia. "Heh! Mana boleh ta tak lancau?" kata dia. "Ta tak lancau mana boleh kawin!" kata dia. [Ha! Ha! Ha!] Tanya. Ha! Ha! Ha! Habis, habis tah macam mana gakny. "Eh! Betul ke ko ni lancau?" kata dia. "Butut! Saya ta cakap bohong punya. Mesti ada punya," kata dia. Ha! Ha! Ha! "Saya tengok gaya-gayanya macam tak lancau aje ni. Cakap pun tak berapa betul," kata dia. "Tentu tak lancau ni!" "Heh! Ta tak lancau gak! Mana boleh! Tak caya boleh tengok!" kata dia. Ha! Ha! Ha! Dia sampai (sia) nak bukak dia tu. "Tak caya boleh tengok." Waa! Lepas tu tah macam mana yang orang gegaklah ketawa anu, satu, satu serambi tu anu. (Aaa) itulah masaalah dia apa ni? Bahasa-bahasa yang agak anu begitu. Ha! Ha! Ha!

M105. **Pokok**

Ini ada tiga orang sahabat la, Melayu, Cina dengan India. Katalah nama dia apa? Ali, Sami dengan Lim la. Ini sahabat baik. Jadi satu hari tu dia becadanglah nak pegi mengembara. Haa! Mengembara la dalam, dalam utan la macam tu. Jadi jalan, jalan, jalan, jalan punya jalan jumpa satu pokok. Pokok tu kan main besar. Besar betullah pokok tu. Entah pokok ketapang ke apa? Tak taulah. Besar! Datang kata Si Ali tadi. "Hoi! Pokok ni kan main besar!" dia kata. "Kalau orang Melayu pokok besar macam ni, orang Melayu suka," dia kata. "Boleh buat tempat beteduh. Haa! Boleh anak dia bermain kat bawah tu. Jadi tak delah kena matahari apa nama ni? Pancaran matahari. Haa! Tak adalah anak itam nanti kena cahaya matahari." Datang kata (sa), si apa? Si India ni, Si Sami ni tu. "Ee! Ini kalo orang India dapat pokok macam ini besar," dia kata. "Yang paling bagus sekali buat, buat kuil," dia kata. "Taruk satu patung macam tu. Ha! Ha! Ha! Boleh sembah! Boleh sembayang!" katanya. Datang kata siapa? Yang Cina pulak, Lim tu. "Ee! Itu tak bagus," dia kata. "Kalo orang Cina dia tebang! Tebang! Potong! [Ha! Ha! Ha!] Belah! Boleh buat kayu balak," dia kata. Ha! Ha! Ha! "Lagi untung!" Ha! Ha! Ha! "Buat apa nak buat teduh. Bukan dapat duit. Buat apa? Nak buat apa? Buat tokong boleh sembayang. Lebih baik tebang. Boleh buat kayu balak boleh jual. Dapat duit lagi bagus." Ha! Ha! Ha! Habis cerita.

OCCUPATIONAL GROUPS**a. Armed Forces**M106. **Satu Kaki**

OK. Kita buat (aaa) yang kedua ni kita buat apa sikitlah ada sedikit (aaa) X lah. Ye! OK. Cerita askar. Askar ni dia ni komando, komando.

Malam ni benikah aje dapat taligram. "Segera melaporkan diri." Pergi ke sempadan sana, Sarawak. Operasi komando. /Duduk, duduk sini. Cikgu Mamat ni. Duduk, duduk. Boleh duduk./⁵⁶ Jadi baru nikah ni belum apa-apa ni belum sempat, taligram dah sampai daripada pegawai dia suruh masuk operasi di sempadan Sarawak sana, Malaysia-Sarawak. Dia pun pegi. Tak dapat buat apa-apa lagi. Pengantin barulah. Pegi-peginya balik kena jerangkap samar (di di) apa? Perbatasan nilah. Putus kaki dialah. [Bagus gak dia cacat.] Hai! Cuti, cuti. Jadi dapatlah cuti, cuti. Tak nak memeranjatkan isteri ni sampai di rumah dipasang kaki kayu. [Hah! Kaki palsu.] Sekali cuti baliklah ke kampung. Dah tiga bulan kan maklum sajalah. Yang, yang patah kaki yang lain tak patah tau. Hah! Itu kau mau ingat tu. [Ha! Ha! Ha!]

Dia pun sampai-sampai je, rumah-rumah kampung sekerat-sekerat bukan ada bilik ada sekerat-sekerat boleh tedengar. (Aaa) pak mentua dia sebelah, pak mentua dia duduklah menengok telibisen je ni. Dia ni pukul 9.00 aje dah mula mengaruk. Merosok sana merosok sini, itu ini. Orang dah lama dah pengantin baru. Jadi dia pun, OK. Nak start-start bukak. Bukak-bukak teperanjat dia. "Pak!" kata menjerit dia. Maknya tengah menengok telibisen. "Apa hal?" "Mak! Abang, mak! Sekaki mak oi!" kata dia. [Ha! Ha! Ha!] Kata mak dia, "Untunglah nak oi!" [Ha! Ha! Ha!] "Bapak ko," kata dia. "Enam inci aje." [Ha! Ha! Ha!] Dia ni menjerit-jeritlah, "Alamak! Sekaki mak!" [Ha! Ha! Ha!] "Alah eloklah. Sedaplah kau," katanya. Sekaki dapatnya. "Bapak kau," dia kata. "Enam inci aje. Kau dapat sekaki. Untunglah kau nak," kata dia. [Ha! Ha! Ha!] Dia wrong information. Haa! Habis cerita. Ha! Ha! /OK. Zi./

193.

M107. Mengaji

Haah! Aku ingat kita bawak cerita askar lagi ye? Cerita askar, kemas cerita askar. Askar ni dia pegi Terendak Kem⁵⁷ lah. [Asal kat mana?] Hah! Jadi [Umor.] tiga bulan pegi. Anak dah

⁵⁶ Abu Zarim invites the other teachers to joint the session.

⁵⁷ An army base situated in Melaka.

reramailah, tiga orang. Tapi walmaklum sajalah dah lama tak bejumpakan. Jadi malam tu petang dia sampai tau? Hoh! Anak, anak-anaknya menyambut dia, "Hoi! Abah balik! Abah balik!" Wah! Kan main suka lah anak-anak ni. Anak yang kecil tu pun kan mainlah. Malam tu pun beborak. Makan sama-sama. Jadi memandang bininya, memandang masing-masing tu (te) teringinlahkan. [Ha! Ha! Ha!] Dah lama tak jumpa. Hah!

Jadik, anak yang kecil ni, pasal bapak ni dah lama dah tak jumpa tak endak dia tido. Televisen dah sampai 12.00 lebih dah tutup dah tak ada siaran dah. [Ha! Ha! Ha!] Dah tutup. Hai! Bapaknya punya risau, mak dia pun risau. Jadi ambiklah anak kecil ni buaikan dia, dodoilah. "Aloo dodoi!" Tak mau gak dia lelap. Masih macam tengok orang barulah.

Jadi bapak dia ni nak menenangkan pikeran pegilah ambik air sembayang. Sembayang dah siap semua tadi dah wirid beberapa lama. Ambik air sembayang, sembayang naik ke atas, atas dia tengah membuat ni apa ni kata? "(Aaa) aku tenang pikeran aku, aku nak ambiklah Quran." Mak ni membuaillah anak ni, "Dooo!" Dia ni, "Aanguzubillah himinassyaitan nirrajim. Bismil!" (Aaa) baru nak Bismillah, "Bang! Budak dah tido." "Shadaqallah hulaazim." [Ha! Ha! Ha!] Patut abislah kan? Satu muka surat ke? Ini Shadaqallah. Haa! Dia mula-mula, Aanguzubillah himinassyaitan nirrajim. OK lagi, tapi bila Bis, bila Bis ni, "Bang! Budak dah tido." Shadaqallah hulaazim. [Ha! Ha! Ha!] Tutup aje (te). Hah! Jalan. [Ha! Ha! Ha!] Ahaa! Pasal dah lama sangat, ko pikelah. Betulkan? /Cikgu Abu Zarim! Cerita tu, yang pegi Mekah tu. Haa! OK kita pegi Mekah./

194.

M108. Siapa Handal?

[Cerita orang asli?] Bukan! Ini tentera! Tentera ini tentera bebanyak negara la kan. [Hah!] Betanding la. [PBB punya ke?] Hah! Yelah PBB punyalah kira. [Ha! Ha! Ha!] Jadi masing-masing, dia masing-masing kata tentera dia bagus, tentera dia hebat. [Hah!] Tentera dia kuat. [Hah!] Tentera dia memang berani, kuat semua. Semua kata tentera hebat kuat kan.

Jadi datang, mula-mula datang Amerika tau. Mengaku tentera dia kuat. OK! Orang kata buktikan. Wah! Tentera Amerika ni kata, OK. Dia panggil satu orang (pega), dia punya kenel dia la. Panggil anak buah dia. "OK! You pegi naik bangunan. Naik panjat tingkat dua. Terjun!" Naik tingkat dua bangunan, terjun. Soop! Poom! Terejun. [Tak apa kan?] Tak ada benda. Kaki tengkut jugak. [Ha! Ha! Ha!] Tengkut juga tapi sakitkan. Salute. OK! Orang semua kata, "Bagus! Memang berani."

Lepas tu tentera, tentera Russia tau. [Hah!] Russia pun dia kata, "Ei! Saya punya lagi kuat. Lagi hebat." "OK mari," (aaa) kata dia tu. Dia nak buktikan, orang kata buktikan. Dia panggil orang bawah dia sorang. "Hei! You manjat tingkat empat." Tadi tingkat dua tau, ini tingkat empat manjat. "Terejun!" Ooh! Naik tingkat empat, terejun. Patah kaki. Sanggup dia terejun tau. Nak jatuh aje patah kaki kan. Bangun lagi tau salute kan. Wah! Orang kata memang handal, memang bagus, bagus. [Ha! Ha! Ha!]

Hoo! Tentera Jerman pulak. [Ha! Ha! Ha!] Kata, "Ni Jerman! Tentera paling berani dalam dunia. Tak ada orang boleh!" Foo! Dia pun kata, "OK! Pegi panjat tingkat enam!" Enam tingkat bangunan, gila nak panjat (me) nak terejun. Dia pun naik tingkat enam. Naik. Terejun. Poop! Dua-dua belah kaki patah. [Hah!] Patah dua, (orang) dua-dua kaki. Tak! Nak bangun juga. Handstand! [Ha! Ha! Ha!] Ha! Ha! Ha! Dia kata nak tunjukkan dia berani, bagus. Memang hebat la memang tere la kan. Orang lepas tu salute la.

Lepas tu kata, "Siapa lagi berani?" Dah pasal sampai tingkat enam tu. Ah! Takkan nak tingkat lapan bukan? Heh! Tentera Malaysia molek aje, datang. OK! "Ini Malaysian!" Hoh! [Ha! Ha! Ha!] Lagi hebat. Dia kata, "Mari! Mari anak buah aku. Mari! Awak manjat tingkat 40!" Ha! Ha! Ha! [Ha! Ha! Ha! Tingkat 40?] "Tingkat 40 atas tu, terejun," dia kata. Lepas tu dia kata, "Mintak maaf tuan! Saya tak nak pegi." "Hah!" dia kata. "Inilah paling berani!" dia kata. "Lawan cakap ketua!" Ha! Ha! Ha! [Ha! Ha! Ha!] Dialah paling berani! Orang kata betul. Ha! Ha! Ha! Orang ni berani, lawan, lawan ketua. Ha! Ha! Ha! OK! Habis.

195.

M109. Tak Nampak

Bangsa teka-teki budak. Dia ceritakan Gorka.⁵⁸ Aska Gorka! Mandi kat Pot Diksen.⁵⁹ Dia kemping. Mandi kat Pot Diksen. Aska Gorka ni pakaian semua tinggalkan kat darat. Mandi telanjang. Ada dalam tujuh orang tau, mandi telanjang tau. Dia orang kempinglah. Tak kesah. Sampai pukul 11.00 lebih dia (or), ada satu sajan dengan terak datang. Panggillah aska dia ni. Kena cepat apa? Masa tu tahun 60an ada aska Gorka lagi tau. Panggil kan! Bila panggil tu, orang kebetulan orang pempuan ada lalu kan! Ada orang ramai kat situ lalu kan situ kan. Jadi aska Gorka ni takut la nampak konek dia kan. Jadi dalam ramai-ramai tu kopral tu ceredek. "Line up!" dia kata. Line up lah naik. [Hah!] Naik atas suruh berato. [Baris!] Hah! Tak nampaklah! Baris, suruh berato. Jadi tak nampaklah konek dia. [Daripada atas?] Hah! Tak nampak! [Pasal dia dari atas.] Tak nampak! Naik. Ha! Ha! Ha! [Ha! Ha! Ha!] Yang paling jahat tu nanti. Kot dalam ramai-ramai tu nanti tanya tau, [Yang di depan tu?] "Eh! Yang depan, depan tu tadi?" "Eh! Yang depan sumbat jubo engkau," kata dia. Ha! Ha! Ha! [Ha! Ha! Ha!] Dah kena kat dia.

196.

M110. Askar

Atas arahan! Ini cerita askar kita (aaa) batelion yang kedua nak ke Bosnia. Ceritanya dia kena arah pegi Bosnia. Dia sudah risau dia dapat arahan. Bini dia ni nak beranak. Betul tak? Jadi macam mana? Dia pike, pike, pike, pike. Pegi tak pegi? Pegi tak pegi? Lama-lama dia ambik surat tu dia pegilah bawak jumpa bininya. Bininya namanya katakanlah Si Kiah. "Yah! Yah! Abang ni kena arah pegi Bosnia la! Abang risau. Yang awak ni nak beranak." Bininya tak dapat becakap. Dia kata, "Ah! Abang jangan risaulah," dia kata. "Abang pegi. Yah sini abang ada, abah ada, emak ada," kata dia. "Apa-apa hal semua ada. Apa

⁵⁸ Gurkha, Nepalese soldier serving in the British army.

⁵⁹ Famous beach situated in Negeri Sembilan.

abang jangan risau." Lakinya tanya, "Eh! Kenapa pulak?" "Abang tengok! Kawan abang pegi-pegitu semua dapat elaun. Semua ada perubahannya. Beli mas, (beli eee) beli kereta, (aaa) abang balik esok ada can la, kita sama-sama beli kereta." Jadi bila lakinya sain dia pun sain, terima arahan. Tiba masa pun pegi.

Sampai kat airport nak pegi bininya bepesan. "Kalau saya lahirkan anak ni esok, kalau laki apa nak taruk nama?" kata dia. Kata, "Taruk apa aje asal lelaki punya nama. Kalo pempuan pun begitulah pempuan punya nama." Pegi. Dia kena sana dua tahun. Sampai sana dia duduk tiga bulan surat pun sampai mengatakan anak dah, bini dia dah selamat melahirkan anak. Anak lelaki.

Masa pun belalu, hari pun bejalan, tahun pun sampailah masa dia. Bagi surat dengan bini dia, dia akan balik ke Malaysia dua hari lagi. Jadi bini ni siap-siap la. Sampai masa dia pun bawak kemaskan baju apa semua pakai. Abang dia bawak van pegi airport. Bawak anaknya. Sampai ke airport, tengok satu, satu keluar. "Mana laki aku?" Kan! Laki dah pakai beret tak nampak. (Aaa) penghabis baru dia nak laki dia. Dia pun cuit anaknya. "Aaa! Itu abah!" Anak, mana pulak kenal bapak kan? Masa nu apa? Dia mengandung lahir dia tak da. Tah anak ni lalu lah peluk orang lain. Wah! Bini dia sudah marah. Sampai kat bini. Dia kata, "Wah! Anak sendiri pun dah tak kenal." "Eh! Saya mana tahu anak saya. Yang mana?" "Yang itu!" Dia pun ambik la anak dia. Dia pun peluk cium semualah, bam bum kan? Yang bini ni masam lagi muka. Tanya lakinya. "Kenapa?" katanya. "Awak tau tak? Awak tak da, saya punya rindu tak boleh nak cakap," kata dia. "Wah! Anak aje awak peluk cium. Saya tak da." "Awak nanti la kat rumah," kata. "Kat sini malulah saya." (Aaa) hah! Dia pun naik kemas-kemas, naik van. Dalam van dia cakap dengan bini dia, "Yah! Yah! Abang sampe rumah ni abang nak tidolah. Kan main letih badan. Dalam (kapa) kapalterbang malam." "Yelah! Abang tidolah." kata dia, kan.

Sampe kat rumah dia tengok ramai orang. "Apa pulak hal ni? Mati ke? Apa ke?" ditanyanya bininya. "Apa hal ramai ni?" "Abah! Awak dah balik," dia kata. "Nak bedoalah selamat, baca doa selamat." "Pukul berapa?" "Lepas Isyak." Pening kepala dia. "Asstaraafirullah Halaazim! Lepas Isya? Kenapa tak lepas Magrib?" kata dia, kan. Ari, ari pun

bejalan, masa pun bejalan, yang si laki ni bila dah bekompol orang tu, dia pun cakap dengan bini dia. "Habis je orang ni karang," dia kata. "Awak buat apa?" "Saya nak basuh pinggan mangkok dengan dodoikan anaklah, tido," katanya. "Kalo anak tido kang," dia kata. "Awak kejutkanlah saya." Yang si anak ni punyalah degil pulak. Sampai habis telebisen Noh! Tak berenti-renti, tak da tido-tido. Yang mak dia ni dah tahu la kan. "Yah!" dia kata. "Pinggan mangkok bior mak basuhlah. Awak dodoikan anak ajelah," kata dia. Dia punya nyanyilah, nyanyi senang hati tidokan anak. Yang lakinya tak mau jugak. Apa ah! Dia pun tanya, "Yah! Budak dah tido?" "Belum!" kata dia. /Jemput makan! Makan! Makan!⁶⁰ "Belum," kata dia. Wah! Laki dia punya merempan-rempan, pegi ke bawah ambik wuduk, sembayang sunat.

Dah sampe nak lenguh lutut sembayang sunat, tanya bininya, "Udah! Udah tido budak Yah?" "Belum!" kata dia. Panas hati dia, dia pun ambik Koran. Mak metua ni basuhlah pinggan mangkok, dia dodoikan anak. Ambik Koran, dia nak turun lagi sekali ambik (wu), nak ambik wuduk. Bininya tanya, "Nak ke mana tu?" "Nak ambik wuduk." "Apa awak nak buat?" "Alah! Apa-apa patut la kang," kata dia. Ambik Koran dia pun mengaji. "Aanguzubillah himinasyaitan Nirrajim." Mak mentuanya tanya, "Siapa tu?" "Bapak budak ni." "Alhamdulillah! Sedap lagi suara dia," kata dia. "Bismillah hirrahmannirahim." "Bang!" kata dia. "Budak dah tido." "Sadaqallah hulaazim." Ko tunggulah habis surah Fatihah tu kan. Teperanjat mak, terlepas pinggan. Ha! Ha! Ha! Begitulah ceritanya. Ko habiskanlah surah tu ya! Benda gunung takkan lari gunung dikejo. Hoi! Tak saba. [Tunggu budak dah tido, Sadaqallah.] Hah! Ha! Ha! Ha! Ditanya dek bininya, "Bang! Budak dah tido," kata dia. "Sadaqallah hulaazim." Maknya mengata, "Baru semalam aku membetulkan. Gego, gego-gego lantai, tak bunyi." "Apa halnya?" Bapaknya marah. "Apa awak peduli," kata dia. Ha! Ha! Ha!

Tah macam mana dia dah habis tiga bulan tu kan dapat cek dia. Tiga ratus ribu, elaun pegi Bosnia. Yang laki dia tengok dah tiga ratus ribu ni kan, balik beritahu bininya. "(Aaa) ini cek tiga ratus ribu. Apa nak buat?" dia kata. "Usah

⁶⁰ Someone invites us to eat as the session took place at the food-stall.

peggi (as), peggi masuk askar lagilah bang,” dia kata. “Entah esok abang kena hanto Somalia pulak kena tembak mati saya janda,” kata dia. “(Aaa) meniaga!” katanya. Lakinya kata, “OK lah! Baguslah! Meniaga, meniagalah,” kata dia kan.

Dia pun meniaga, meniaga kecil-kecilan dululah, macam kamu ni. Bukak warung. Oleh kerane kemajuan, dia ada inisiatip, dia kuat dia bukak kedai runcit. Bukak kedai runcit dah tak ada pembantu pulak. Nak bawak anto gas, hanto barangkan. Dia suruh bininya belajo memandu. Bininya pun belajolah memandu. Pandailah bininya belajo memandu. Beli pulak bas sekolah. Dah bini nak memandu bas sekolah. Dia nak apa lagi kan. Jadi lakinya kata, “Tak mengapalah. Di kedai sayalah. Awak bas sekolah ni awak jalankanlah.” Yang laki ni meniagalah dekat kedai.

Satu petang dia round dia tengok ada tanah sawah tebior. Tanah tu memang tak nak orang membeli. Jadi dia risik, risik, risik dia tanya, “Tanah ni tanah siapa? Nak jual tak? Mana satu tuan dia?” kata. “Tuannya selalu minum kat kedai kamu dulu, Si Dollah,” kata. Esok dia tunggulah. Tanya, “Bang! Bang! Nak jual tanah abang tak?” “Ko nak berapa eka?” kata dia. “Ah! Tengoklah. Luas tu. Berapa-berapalah,” kata dia. “Tanah tu tak laku. Tanah, tanah tebenam,” kata dia. “Tak mengapa. Saya beli.” Belinya 50 ribu, dua ekar. Besok peggi bank, peggi bank bagikan duit.

Dia pun peggi kedai papan ni beli beluti empat empat dengan dawai mata punai. Dia panggil orang bekerja pasang mama mata punai. Belinya anak-anak lembu semua. Habislah dia dalam 30 ribu. Dia siang malam balik, siang malam balik. Bila lembu ni dah menyusu dia tak nak balik. Dah nak beranak-ranak nak perah susu dia tak ada balik la. Tak ada kakitangan nak tolong perah. (Aaa di) dia dua hari tak balik. Bini dia sudah cemburu. “Wah! Abang dah senang dah ni, Yah, awak, awak tak pedulikan lagi dah ya! Ini jam awak tak balik malam dah.” “Jangan la. Saya kuat kereja ni,” katanya. “Untuk masa depan kita juga,” kata dia. “Oooh! Tak boleh! Ini macam tak boleh. Habis kereja balik. Habis kereja tak balik-balik. Duit tok sah dikesah ke?” “Tak boleh,” kata dia. “Abang bukan buat apa. Apa gentel-gentel perah,” kata. “Gentel-gentel perah.” Lagi bini dia cemburu kan Ha! Ha! Ha! “Ini dah

lain ceritanya. Tak ada!” “Benda ni pun,” dia kata. “Tak ada malu. Elok! Ponggong, pantat semua ditunjuk, semua ditunjuknya kat abang.” (Aaa) lagi kuat. [Ha! Ha! Ha!] Lembu, mana tak ada tunjuk benda tu kan. Pantat semua nampak. Tetek semua nampak. Macam tak peduli. Oooh! Bini lagi kuat cemburu. (Aaa) betengko siang malamlah.

Penghabisnya laki dia sudah tak tahan. Dia kata, “Macam ini lah. Kalo awak cemburu sangat,” dia kata. “Kedai ni awak ambik.” “Habis! Lori, bas ni siapa endak?” “Awak ambiklah,” kata dia. Dia panas hati. “Awak ambik!” kata dia. “Kereta yang ada ni pun awak ambik,” kata dia. Semua dia suruh ambik. Haah! “Bior, bior saya keluar sorang,” kata. “Bior saya keluar sorang,” kata dia. Habis bininya kata, “Awak betul-betul nak caba saya?” “Saya caba!” kata dia. “Dulu pun, saya dalam askar macam-macam saya boleh buat,” kata dia. “Ini dah senang awak cemburu, awak nak ambik, ambiklah semua,” kata dia. “Kereta?” “Ambik!” “Habis tanah, lembu awak sana sapa nak?” “Awak ambiklah,” kata. Panas bini dia tak boleh buat apa, diselaknya kain. “Ini? Sapa nak jaga ni?” “Ini bior abang,” kata dia. “Yang ini bior abang.” [Ha! Ha! Ha!] Ha! Ha! Ha! Tak jadi laki dia tau. (Aaa) inilah orang lelaki. [Penipu dia.] Habis lemah. Begitulah kisahnya. Tutup! Tutup!

197.

M111. Basikal

/Assalamualaikum warahmatullah hiwabaraku. Yang saya muliakan Haji Ibrahim bin Haji Shahmin. Yang mulia Encik Saipul bin Haji Mohd. Rodi. Saya Haji Mohd. Sharif bin Ali beralamat di Kampung Sungai Arak, Banting, Kuala Langat. Cerita-cerita yang saya hendak katakan ini adalah bena belaku./

Pada tahun 1953 saya menjadi seorang askar Melayu, berpangkat kopral. Tempat saya berkhidmat di Kem Asby Road, Ipoh, Perak. Pasukan itu namanya First Brigade. Pasukan ini terdiri daripada beberapa pegawai termasuk seorang pegawai mat salleh. Termasuk seorang pegawai mat salleh ini bermakna tidak pandai berbahasa Melayu. Alah kadar saja yang ditahunya. Dan juga terdiri dari sarjan Melayu

kita. Tidak jugak berpandai berbahasa orang puteh. Alah kadar bercakap saja. Pegawai mat salleh tadi ini dia sebenarnya di dalam pasukan ini berpangkat kapten. Jadi bermakna kem commandant. Oleh kerana pasukan ini segi kebajikannya memang baik, kebajikannya memang baik untuk dibolehkan pasukan-pasukan lain lah yang lain (meli), membeli satu basikal, iaitu gamen lon. Sebelum diluluskan gamen lon ini, syarat-syarat tertentu telah pun dibahagi. Sekiranya askar-askar dah tu kopral ke bawah diluluskan membeli basikal 150 ringgit sebulan dan dipotong gaji 10 ringgit sebulan tiap-tiap bulan. Syarat yang kedua, basikal ini hendaklah di (aaa) diperekse tiap-tiap dua bulan. Diaturkan satu tempat untuk menentukan mereka ini membeli basikal atau pun tidak.

Salah seorang dalam rakan-rakan kami namanya Mohd. Said. Dia ni asal negeri Perak. Perak kampung pedalaman. Maklumlah cakap Perak ini kadang-kadang kala kita sendiri pun tak paham. Perkara terjadi di masa odes diberi. Dikatakan (bak), basikal ini besok untuk dipereksa. Semua basikal dia akan diaturkan. Malangnya kepada Encik Said dah sampai masa tempat dia, tidak ada basikal dan tidak ada resit untuk beli basikal. Maka mat salleh ini caslah Si Said ni tadi ni untuk dibicarakan.

Pada pukul 9.00 pagi, Si Said dan satu sajan dibicaralah pada mat salleh ni. Kata mat salleh itu, "Di mana basikal Said?" Jawab Si Said, "Tidak ada tuan!" "Kalau tidak ada (ada) itu mana wang?" "Wang dah teman tale tuan!" "What tale?" kata, kata mat salleh tu. Apabila kata tale, what tale, mat salleh kata what tale, sajan ni pulak dia pun tak pande becakap orang puteh. Kata dia, "Sarjan! Apa ini Said cakap?" "Dah digasaknya tuan!" katanya. "What gasak?" Ha! Ha! Ha! Dah dia boleh kata gasak. Agak kata sajan ni tadi, mat salleh ni tak tau, "Dah dilantaknya tuan," Pendengo kata mat salleh ni rosak. "Oh! Rosak tidak apa. Lain kali boleh angkat itu basikal." Jadi tah macam mana agaknya budak tadi itu pun akan dibicarakan lagi selepas itu dismis oleh kerana salah paham. Sekian wassalam mualaikum warahmatullah hiwabarakatu. [Ha! Ha! Ha! Bior digasaknya eh.] Ha! Ha! Ha! Digasak. What tale katanya.

198.

M112. **Bedman**

/Assalamualaikum warahmatullah hiwabarakatu. Yang saya muliakan Haji Ibrahim bin Haji Shahamin. [Walaikum salam.] Encik Saipol bin Haji Rodi. Saya haji Mohd. Sharif bin Ali. (Alami) beralamat di kampung Sungai Arak, Banting, Kuala Langat. Cerita-cerita yang saya hendak katakan ini adalah bena belaku.

Pada tahun 1955 saya masa itu duduk di Tambun Road. Kemudian di incaj kuater mes, Petra. Pangkat kopral juga. [Tambun? Ipohlah?] Tambun. Ya! Oleh kerana dalam brigade ini banyak pegawai-pegawai untuk mencari bedman-bedman untuk menyiapkan tempat-tempat tido dan segala-gala kemas bilik. Jugak makan minum diaturkan oleh bedman tersebut. Dalam rakan kami itu ada satu sekout. Yang pertama Usop Musang namanya, 3872 ia kalau Usop Musang. Yang kedua Rasid Jelondong, 3956 gelaran tu. Yang ketiga Din Beruang. Din Beruang ini adalah sama-sama rakan jadi bedman dan saya incajnya. Memang mat salleh ni sayang pada anak Melayu bekerja sebagai bedman. Memang semat sentiasa kemas bilik, biasa semuanya kena pecayalah kepada bedman itu semua.

Agak pada suatu masa, dan satu hari mat salleh ni balik pada bekerja dia bertanya kepada bedmannya. "Rasid! Where my shoe Rasid?" "Dobi sir!" katanya. Kata mat salleh ni, dia kata, "Aku lama dah duduk." Dia kata, "England. Tak perenah aku dengo kasut bedobi." Jadi oleh kerana mat salleh yang tidak puas hati ia ke tidak kasut bedobi. Sebetulnya, pada masa itu saya lalu depan mat salleh itu. "Kopral! Come here!" dia kata. "Ko beritahu bedman aku ni, mana aku kasut, kasut aku?" dia kata dia. "Rasid! Mana kasut tuan?" "Tu! Bawah tu!" "Mengapa engko ka dobi?" "Aku denga stokin," katanya. Jadi stokin tu katanya sock. Haa! Shoe sama sock dah berlainan. Jadi kawan-kawannya ketawalah pada yang Si Rasid ni. Dia kata "Kalau tak tahu cakap orang puteh jangan lah engko (ca) jawab-jawab." Kata dia, "Alah! Kalau engko tau sangat cakap orang puteh!" "Aku tau jugak," kata Si Usop tadi ni. "Kalau engkau tau cakap orang puteh, cuba engkau cakap kata kalau tuan tu nak teh macam mana?" Kata Si Rasid tadi, "Ah! Itu senang aje." Kata Usop, "Macam? Cuba ku

dengo." "You want teh lagi more sir?" kata dia. Ha! Ha! Ha! Jadi budak-budak kawan, "Itu aku pun tau. Itu sama cakap itu tadi tu. Hah!" Jadi itu lah saya kata, "Sekiranya kita sekarang ni tak tau cakap tak tau. Jangan sahut aje kata tau." Hah! Itulah ceritanya serba ringkasnya. Sekian. Wassalamualaikum warahmatullah hiwabaraku. [Warahmatullah.]

199.

M113. Main Golf

/Assalamualaikum warahmatullah hibaraku. Saya Haji Mohd. Sharif bin Haji Ali. No. 79, Taman Jugra Jaya, Banting, Kuala Langat. Ingin merakamkan satu cerita, ini boleh dikatakan cerita sama ada betul memang-memang perkara itu memang betul. (Ce), cerita ialah satu pegawai main golf./

Seorang pegawai tentera berpangkat tinggi jugak, iaitu mejar. Biasanya pegawai ini jika tidak ada dutinya, iaitu betugas beliau sentiasa bermain golf. Dan tidak ketinggalan membawa seorang bedman iaitu penolong dialah. Pegawai ini orang Melayu, bedmannya orang Melayu juga. Pegawai ini memang pandai bermain golf.

Pada satu masa, pada satu petang, pegawai ini pergi ke padang golf bermain bersama-sama membawa bedmannya. Pegawai ini memang rancak dan pandai memukul, (aaa) dalam satu lobang ke satu lobang. Pegawai ini berasa seronok pada petang itu oleh kerana cuaca pun baik, semuanya baik, pukulan pun baik. Kemudian lubang yang penghabisan itu jauh sedikit daripada yang lain. Pegawai ini sangat berhati-hati memukulnya. Empat lima kali menggayakan kaki, kayu golfinya. Kali yang keenam terus dia buat pukulan dengan kuat. Jadi tuan ini sudah melepaskan pukulan itu dia mengangkat tangannya ke topinya untuk memerhatikan bola golf di mana arah jatuhnya. Lebih kurang 10 saat pegawai itu memerhatikan tidak ada nampak pun. Kebetulan budak bedman ini nampak jelas bola golf tersebut. Jadi budak ini bertanya kepada pegawai itu. "Tuan! Tuan pandang apa?" Jawab pegawai itu, "Pandang bola golf. Tak jatuh-jatuh. Dah di mana peginya?" Kata budak bedman itu, "Bola golf itu

dekat kaki tuan." Jadi tidak kena pukul. Pegawai itu hanya senyum saja.

Semasa dalam kereta perjalanan balik, pegawai ini bercakap kepada bedman. "Saya bagi awak bagi bercuti dan pergi balik kampung. Tapi jangan main golf." "Saya pun," jawab budak (pada) bedman tu. "Saya pun teringin jugak tuan, main golf." "Jadi terpulanglah pada tuan, pada awak semua." Sekian, terima kasih.

200.

M114. Cacat

Ada satu cerita lagi. Cerita zaman Jepunlah. Masa itu apa ni? Askar-askar Melayu masa itu yang masa perang antara Jepun dengan orang putih tu. Kan (bak), banyak di antara askar Melayu yang larik balik ke kampung la kan? Kan (ja) jalan kaki, meredah semua. Jadi tiga sahabat ni, lariklah daripada (dia petem), tempuran, peperangan. Pulak entah macam mana dah lepas masa dalam peperangan tiga orang kawan ni tadi, sahabat ni tadi tu masing-masing semua cacat. Haa! Yang sorang cacat mata sebelah tak ada. [Mata bocor!] Yang sorang tu idung dia dah, dah hilang. Hah! Itulah, idung dia dah hilang. Jadi cakap pun jadi sengau la. Yang sorang lagi kaki dia tempang sebelah.

Jadi jalan punya jalan, jalan, punya jalan anu lelarik, melarikkan diri tu masing-masing nak balik ke kampung. Akhirnya sampailah (sat), anu kawasan sebuah kampung. (Kat) sampai kawasan sebuah kampung. Jadi entah apa anu tenampak anu sorang pempuan tengah sidai kain. Haah! Orang pempuan tengah sidai kain. Pempuan ni muda lagi. Anak dara la agaknya. Kata (si), Si Tempang tu, "Eh! Ada pempuan!" kata dia. "Ada, ada pempuan!" kata dia. "Lawai!" kata dia. "Anu, ye ke?" kata dia. "Hah! Mamaik singit," kata si anu. "Sengan kita." Habis tu. "Nak (dut), abis tak jalan lain tak de?" kata Si Sengau tu. "Jalan lain tak ada. Habis sini aje. Sana tu ada sungai," kata dia. Habis kata (si si yang itu ni), si yang mula-mula sekali bejalan. "(Aaa) bebaik. Yel Kita tepaksa bejalan jugalah." kata (dia depan dia kata dia) Si Tempang ni. Anu kata anu tu kata si yang mata yang, yang mata ceme sebelah tu. "Tak apa! Biya aku jalan dulu," kata dia. "Anu! Kalo ko segan, biar aku jalan dulu," kata dia. "Pasal

aku, aku tak cacat,” katanya. “Ko tempang ko diamlah,” kata dia.

Habis tu dia pun anu lah aje. [Yang mata ye?] Sekali sampe depan rumah, depan orang pempuan tu. Agak-agak nak ngelakkan, masing-masing tak nak segan tadi tu konon-konon (bila). Biasanya orang kalo depan pempuan nak lagak masing-masingkan. Nak tunjuk lawa, begayalah apalah. Yang tempang nak ngelakkan tempang dia. Habis tu yang mata ceme tadi, “Eh! Jaga-jaga!” kata dia. “Ada taik!” kata dia. “Mana?” kata Si Tempang. “Alamak! Tetendang pulak tu,” kata dia. Dia pun tunjukkanlah (deng), tengket dia. Pada hal dia, dia memang dah dengket. [Ha! Ha! Ha!] “Alah! Aku (te ko) tetendang taik la,” kata dia. Dia pun dengket, dengket jalan. Yang Si Sengau tadi, yang tak idung ni, “Halamak maunya!” kata dia sambil tutup idung. Pasal tak tutup idung kang nampak sombong je tu. [Heh!] “Hah ni! Ko tendang naik tau maunya!” kata dia. Dia pun lalulah. Jadi akhir dia (sam), sampailah seberang. Jadi anu meninggalkan si pempuan tadi kan. Jadi pempuan ni tadi dia ingatkan semua baik la orang tadi tu. Hah! Pada hal semua (aaa) golongan cacat semua. [Ha! Ha! Ha!] Yang sorang mata sebelah, yang sorang idung tak da, yang sorang tu memang tempang. Jadi perasan si pempuan ni semua baik la tadi tu anu. (Aaa) jadi yang si anu tektik nak mengelakkan daripada semua baik tu. Itulah tu tetendang taik. [Buat helah!] Buat helah. (Aaa) itulah, terima kasih. Ha! Ha! Ha!

201.

M115. Cucu Aku!

Ini ada cerita ni pulak mengenai tentang sorang ni lah. Orang muda ni dia, dia kereja dia jadi askar. Dia satu masa tu dia kena operasi sampe dekat dalam hutan sampe 6 bulan tau lama. Tak de jumpa siapa la kan. Dia sama dia askar, pokok apa semua utan kan. Dah habis tu 6 bulan dia balik. Dia balik rumah dia. Balik rumah dia. Hah! Rumah dia ni dua tingkat la kan. Dua, dua tingkat. Yang tingkat atas tu ada macam beranda la. Macam beranda kan. Dia bila-bila tu tiap-tiap petang kan. Kengkawan kampung tak de. Ramai dah merantau. Dia boring la duduk je dekat beranda tu.

Satu hari tu dia nampak orang pempuan tau. Memang cantik la pempuan tu. Memang cantik pempuan tu. Lepas tu pempuan tu bawak basikal tau. Dia, dia pandang pempuan tu dia syok la kan. Dia tak, dia syok la. Lepas tu esok tu dia tunggu lagi pempuan tu. Pempuan tu selalu pegi kedai kan naik basikal kan lalu depan rumah dia. Tunggu aje. Tengok dari situ memang dia suka pempuan tu. Dia kata dia tetarik la. Orang kata cinta pandang pertama la mungkin. [Ha! Ha! Ha!] Ha! Ha! Ha! Dia pandang terus, terus syok la kan. Dah tu (tu), hari ketiga dia duduk situ lagi. Dia kata, “Hari ni aku nak tengok lagilah.” Memang pempuan tu tiap-tiap petang memang pempuan tu lalu pegi kede. Sampe hari kelima la, hari, hari kelima ko tau? Hari kelima pempuan tu lalu situ gek. Masuk hari kelima tu, memalam dia tak boleh tido tau. Dia tebayang ajekan. “Hai! Kalo aku dapat pempuan ni, bagus ni,” dia kata. “Hoi! tu,” dia kata. “Boleh jadi makwe akulah,” dia kata.

Masuk hari keenam pempuan tu lalu la kan. Lepas pempuan tu lalu, sekali pempuan tu berenti situ tu tau. (Ta), tayar basikal dia pancet. Berenti. Pempuan tu lama la. “Hah!” dia kata. “Ada can. Nak kena pandang lelama,” dia kata. “Selalu aku pandang sesekejap aje,” dia kata. Pempuan tu betul la basikal apa semua kan. Nak, nak betul basikal la kan. (Lak), kira lama pempuan tu dalam 10 menit la. Tengok-tengok dia punya tayar apa semua. Dah-dah sebelum, ni apa? Sesama tu (di), dia pukul. Ha! Ha! Ha! Dia pukullah! [Ha! Ha! Ha!] Dia syok la kan. Ha! Ha! Ha! Dia pepukul!

Dah tu bapak dia kat bawah sabit rumput. Bawak sabit (rum), kan! Bapak dia kat bawahlah, dia atas kan. Sekali (pu). Ha! Ha! Ha! Pukul-pukul dia punya air tu jatuh bawah. [Ha! Ha! Ha!] Sekali bapak dia kata, “Eh! Apa benda ni?” Tengoknya. Tengok anaknya tengah memukul. Ha! Ha! Ha! Sekali bapak dia cakap. “Hai Mat! Mat! Ko buang cucu aku, Mat!” Ha! Ha! Ha! [Ha! Ha! Ha!] Sekali Mat tu ala, dia punya malu dengan bapak dia tak tau la kan. Esok pepagi dia cabut aje. Ha! Ha! Ha! Dia cabut tempat lain. Ha! Ha! Ha! Dia cabut tak balik rumah seminggu je. Punya malu dengan bapak dia. Ha! Ha! Ha! Habis cerita. [Itu aje ceritanya?]

b. Policemen

202.

M116. Bai

Dia kena tahan, tahan. Polis tahan tengah jalan naik basikal. Turun bukit kan. Bai pun tahan. Ini polis pun tahan. "Bai! Berenti bai! Lampu mana?" "Maap encik! Bukan lampu saja tak da encik, brek pun tak de encik!" Jadi tak berenti la. Dah tu tak de, jalan aje. Ha! Ha! Ha! [Ha! Ha! Ha!] Jadik polis tu dia nak tahan tu, bai jalan terus. Jadik kawan dia, "Apasal engko tak berenti?" "Mana dia nak berenti. Brek dia tak de!" Ha! Ha! Ha! [Ha! Ha! Ha! Turun bukit lagi tu!] Hah!

203.

M117. Dah Penuh

Yang satu tempat lagi sedap. Orang kampung kat estet. Jadi polis ni polis banda tau. Polis banda ni buat, buat, buat biasa la. Kat banda tak kesah. Kampung naik dua orang, tiga orang kan tak kesah. Kan! Jadi polis ni kena tuko kawasan kampung. Kebetulan pulak orang naik moto tiga orang. Wah! Dia tahan la, tiga orang naik kan! Dia tahan, tahan. Suruh berenti. Yang pakcik tu cakap, "Maap nak! Dah tak muat nak! Dah cukup!" Ha! Ha! Ha! Dia ingat polis tu nak nompong. Ha! Ha! Ha! [Ha! Ha! Ha!] Biasa orang kampung boleh naik sampe tiga orang, empat orang kan! "Mintak maaf nak!" dia kata. Orang tu dah naik berempat. Dalam bakul sorang. Kat belakang lagi sorang, tiga, empat. Polis tu tahan. "Maap nak! Dah tak muat! Tak boleh lagi nak! Pakcik jalan dulu nak ye!" Pening kepala polis tu. Ha! Ha! Ha! [Ha! Ha! Ha!] Dia ingat polis tu nak nompong. Ha! Ha! Ha! [Ha! Ha! Ha!] Ini kesah, kesah polis la! Macam longgok kesah polis tahan kan! Polis kan banyak tahan kan?

c. Forestry Officials

204.

M118. Lori Balak

/Assalamualaikum Warahmarullah hiwabarakatu. Saya Haji Mohd. Sharif bin Haji Ali. Berada No. 79, (aaa kam) Taman Jugra Jaya menceritakan sedikit sebanyak iaitu cerita lori balak./

Sebuah lori balak mengandungi satu dreber dan satu kelendannya. Selalunya kayunya tersebut (di bawah), dibawa daripada hutan untuk bawa keluar ke kilang, iaitu kilang papan. Biasanya berlaku kelendan tidak duduk di belakang sebabkan sudah ada muatan kayu. Tiap-tiap kayu yang dibawa keluar terlebih dahulu dipereksa oleh Jabatan (hai) Hutan, iaitu porest. Kebetulananya porest tersebut pada hari itu yang bertugas ialah baru bertukar daripada tempat lain.

Dreber lori memang sudah tahu mesti berenti lorinya untuk dipereksa apabila pejabat porest. Porest nampak lori itu berenti. Ia pun datang untuk membuat pereksaan. Porest bertanya pada dreber tersebut, "Kamu berapa orang?" Jawab dreber, "Saya dua orang satu kelendan." Bertanya lagi, "Berapa batang awak bawa?" Jawab dreber tu, "Dua batang." Porest tu marah. "Kamu jangan main-main cakap." "Betul encik! Kalo encik tidak percaya boleh tengok sekarang." "Cis!" kata porest. "Saya mau tengok itu kayu. Bukan pereksa itu lain." "Ya encik! Saya pun bawa kayu." Porest itu berungut-rungut, "Banyak bodoh punya orang! Sudah berapa lama buat kereja? Tak tau cakap." Jadi dreber kelendan pun diam.

Semasa porest itu (mencere) memereksa lagi kayu tersebut, sekali lagi porest itu marah pada dreber dan kelendan. "Tadi awak cakap dua batang. Sekarang ada empat batang. Awak cakap bohong, ya!" "Encik itu kayu dua batang. Satu batang kerat dua. Jadi dua batang sudah empat kerat." [Ha! Ha!] Haa! Jadi porest tersebut diam kerana perkara itu betul. Muka porest itu merah padam untuk menahan malunya. Dan porest itu bertanya lagi kepada drebernya dan kelendan-kelendan, "Mana pangkal mana hujung?" Kata dreber dan kelendan tu, "Saya tumpang tanya pada encik. Berapa lama encik sudah kereja?"

"Saya sudah lama dekat mau pencen." Jadi dreber tu bertanya, "Saya mau tanya pada encik. Mana pangkal mana hujung?" Kata porest, "Yang besar itu pangkal yang kecil itu hujung." "Encik pun tak tau. Saya lagi tau. Mana encik? Kalau tak tau saya bagi tau." Dia kata, "Yang pangkal ada tinggal di hutan. Yang hujung pun tinggal dalam hutan." Jadi porest tu serba salah tidak berkata apa-apa. "Sudah! Jalanlah! Banyak loya buruk." Itu saja. Ha! Ha! Ha!

d. Politician and etc.

205.

M119. Yang Tu Aku Punya

Ini sebenarnya cerita ni base pada Perhimpunan Umno 1987 ye! Yang masa Mahadir lawan Razali. Musa lawan siapa? (Ma! Ma!) Tu lah! Masa tu! Hah! Jadi al-kesah siapa? Bila dah lawan, lawan macam tu dia orang semua nak tunjukkan la kebolehan masing-masing la. Ya sorang tu, Tengku Razali tak kawin kan? Betul ke? Hah! Jadi dia kata, "Hah! Tengku Razali? Engko nak pilih Tengku Razali kenapa? Dia tak kawin! Entah tah dia punya tu tak boleh pakai," dia kata. Lepas tu dia bisik dengan Mahadir. "Hei! Ko tengok la sekarang ni. Hah! Aku punya dah hebat dah ni. Dah boleh pakai dah!" dia kata. Lepas tu Mahadir dah risaulah. Ha! Ha! Ha! Pasal selama ni dia ingat Razali tak kawin tu alat dia tak boleh pakai. Dalam risau, risau tu dia bisik dekat Razali. Dia kata, "Hah!" Dia bisik dia kata, "Ko buat kat mana ni?" "Eh! Ada la!" (Aaa) dia tanya-tanya. "(Aaa) tak ah! Ko nak buat ye? Nah aku bagi dia punya alamat." Tah kata mana? Dekat Jepun dekat Solo dekat Jepun la. [Business card la!] Aaa! Business card.

Jadi dalam diam Mahadir pegi carik tempat tu. Carik-carik jumpa. Jumpa! "Betul!" dia kata. "Razali buat kat sini semua." Habis dia pun cakap le. Dia pun dia nak buat hebat, lebih hebat macam Razali la. Jepun tu pun buat. Siap operation dah siap rehat semua dia pun balik Malaysia. Sampai kat Malaysia dia test la! "Eh! Tak boleh! Lagi teruk daripada dulu," dia kata.

Habis dia jumpa Razali. "Ee! Engko dah tipu aku la!" katanya. "Aku pun dah buat dekat situ. Tempat yang ko suruh tadi tu. Tapi tak, tak menjadi pun!" Dipanggilnya, "Ee! Ee! Mari sini. Tengok tu." Suruh dia bukak zip. Tetengok tu dia gelak. "Oh! Patut le!" "Apasal?" "Yang tu aku punya!" Ha! Ha! Ha! [Ha! Ha! Ha!] Oh! Jepun ni rupanya! [Jepun tu silap! Silap pasang!] Ha! Ha! Ha! Dia bukan buat apa? Dicabut tu, dia pasang kat dia. Dia main tuko-tuko aje. Ha! Ha! Ha! [Ha! Ha! Ha!] Begitulah kesahnya. Itu apa? Masa dia betanding la untuk apa? Majlis Tetinggi tau.

206.

M120. Betul Laa Engkau Cakap!

(Aaa), ini cerita apa? (Aaa) Vijendren, Sami Velu dengan ni, dengan Lim Kit Siang. Hah! Dia, dia orang ni tu, orang kata dalam, dalam parlimen orang itulah kan! Apa? Macam musuh la kan! [He! Heh!] Tapi dalam orang kata, kat luar tu memang memang kanceng la, la kan. Kanceng la. Satu hari tu. Haa! Sami, Sami Velu la dia ajak laa Si Kit Siang dengan apa? Vijendren ni pegi, tulah! Pegi makan angin la kan! Makan angin. Tapi tak bawaklah dia orang punya orang rumah. Dia pegi betiga ajelah kan. Macam orang bujang. [Macam bujang!] Hah! Pegi dekat manalah tempat tu? Orang kata (bepes, be be) bepelesiran? Pegilah, pegi. Hah! Sampe satu tempat tu, ialah tempat, tempat hiburan betul-betul. Tempat hiburan betul-betullah. Memang dia orang pegi. Dah pegi, satu hari tu Si Vijendren ni dia pegi laa tempat ni. Orang kata tempat Ha! Ha! Ha! (Tak), tempat orang sundal ni. Ha! Ha! Ha! [Ha! Ha! Ha!] Pegi situ.

Hah! Lepas tu dia orang tak masuk semua laa. Dia orang masuk sensorang laa. [Gile-gile!] Hah! Gile-gile. Memula (si, aaa) Lim Kit Siang pulak masuk. Masuk, masuk lama agak dalam 10 menit, 15 menit laa, dia pun keluar. "Heh! Tak guna laa! Tak de! Sini tak baguslah!" Jadi Sami Velu tanya, "Apasal apa tak bagus?" "Memang tak bagus laa! Tak da sama la macam gua punya bini la! Tak da sama," dia kata. "Yelah!" dia kata. (Aaa aaa) apa ni? Sami Velu cakap. (Aaa le), sejam lepas tu. "(Aaa aaa) you terai. Tak da sama dengan lu punya bini?" (Aaa)

dia pun, Sami Velu masuk. Masuk, masuk 15 menit, 20 menit, keluar. "Betul laa! Memang tak de la! Tak da sama la macam (bi), bini saya laa," dia kata si apa? [Sami Velu!] Si Sami Velu cakapkan. Mula Kit Siang kata, "(Aaa) itulah. Waa cakap lu tak de pecaya. Tengok! Haa! Macam mana? Haa!"

Lepas tu, lepas tu, "Vijendren pegi masuk!" (Aaa) Si Kit Siang cakap, "Pegi masuk!" Vijendren pun masuk. Masuk, masuk sampe setengah jam tak kekeluor. Habis, Si Kit Siang cakap dengan siapa tu hah? "Apa dia tu, dibuat kawan kita tu. Kan main lama sangat tu?" "Entahlah!" dia kata. Habis tu dalam 35 menit, 40 menit keluar. Dia keluar. Senyum-senyum la Si Vijendren ni. Pandang-pandang Si Kit Siang dengan Si Sami Velu. Si Kit Siang tanya, "(Aaa) apasal apa ni? Lama sangat?" Lepas tu Sami Velu pun tanya, "Apasal lama sangat?" "Hem! Betul la! Lu orang (ca), awak dua orang cakap. Memang betul la! Tak de sama dengan lu orang punya bini la." [Ha! Ha! Ha!] Ha! Ha! Ha! "Memang betul la!" Ha! Ha! Ha! [Ha! Ha! Ha!] Habis.

207.

M121. Raja Bersiong

(Aaa) ini cerita, cerita Raja Bersiong. Cerita bias, Raja Bersiong ni terkenal dekat negeri Kedahlah. Kalau ikut ceritanya Raja Bersiong ni dia asalnya makan, makan darahlah orang kata. Haa! Kalau kita baca cerita sebetulnya dalam *Hikayat Merong Mahawangsa* dia ni apa? (Aaa) tak sengajalah temakan (aaa) darah. Jadi dia rasa sedap dia suruh campo tiap-tiap hari dia suruh campo dalam makanan dia darahlah. Suruh, suruh tukang masak dia masak. Itu kalo ikut cerita raja apa? *Hikayat Merong Mahawangsa*. Jadi ini cerita Raja Bersiong ni, Raja Bersiong moden! Versi baru! Haa! Raja Bersiong ni dia makan daging! Dia makan daging. Hari-hari dia makan daging 5 kilo. Hari-hari dia makan daging 5 kilo. Tapi yang sampe dalam perutnya 2 kilo aje. Tak de (tig), tak de apa? Tak de 5 kilo masuk dalam perut. 2 kilo aje masuk dalam perut. Jadi lain tu mana peginya? Lekat celah gigi aje! Haa! Yang 3 kilo tu lekat celah

gigi. Tak masuk semua dalam perut. 2 kilo aje lepas dalam perut. Haa! Habis cerita.

208.

M122. Jalok Ambong

Ini ada satu cikgu la. Cikgu ni orang Melayu. Dia baru lepas abis maktab. Jadi di, dihantarlah ke satu kampung orang Jawa. Kawasan, kawasan tu kawasan orang Jawalah semua. Dia kena hanto situ. Cikgu mudalah. Dia ni tak reti cakap Jawa. Tak perenah campo orang Jawa. Jadi kat sekolah tu (kat), tokeh kantin tu adalah anak dara sorang, Jawa. Menolonglah bapak dia menjejual kat kantin tu. Jadi satu hari tu masa rehat cikgu ni naklah mengorat budak pempuan tu. Jadi dia nak tunjuklah dia tu boleh cakap Jawa. Jadi dia tanyalah kawan dia. Orang Jawa kawan dia tu. Tanya, "Eh! Macam mana kalo aku nak cakapkan, nak beli kuih tu?" Jadikan mat ni pegi ajolah budak ni cakap Jawa. Ajolah cakap Jawa. Dia ni dengan, dengan apa? Dengan bangganya. Ha! Ha! Ha! Dia pun pegilah dekat budak pempuan tu pun pegilah cakap. Saja nak tunjuk lagaklah dia boleh cakap apa? Cakap Jawa dekat budak pempuan tu. Jadi dia cakaplah. "Heh! Adik! Adik!" dia kata. "Jalok ambong limang sen!" dia kata. Dah, bila dia cakap dia tu dua tiga kali, kawan yang dah yang, yang, yang lain tu bagai nak raklah ketawa. Pasal apa? Makna jalok ambong tu bukan nak kuih. Nak mintak cium lima sen dia kata. Habis cerita. Jadi dia pun rasa malulah dia dah kena (ti), dah kena akalkan dengan kawan dia. Dia pun tesipu-sipu depan, depan pempuan tu. Budak pempuan pun tecengang-cengang. Habis cerita.

MISCELLANEOUS

209.

M123. Otak

Ada kira-kira kesahkan orang kaya dulu kan. Kan (aaa eh) ada orang jual otak. Otak semua la. Jadi pegi la satu tempat ni nak makan la otak ni. Ini cerita pasal otak la. Ini pasaran gelap la ni. [Hah!] Kan. Habis ada otak, otak orang putih la. Tanya, "Otak ni mahal ke?" dia kata. "Haa! Apa sat?" Otak ni dia pasal ni penjajah. Penjajah je otak dia mahal la, nak makan. [Hah!] Habis tanya lagi. "Otak yang satu lagi makoik? Yang ini la?" tanya lagi yang baik lagi nak tanya. "Ini, ini dah tentu mahal. Otak ni, otak Cina. Memang terel meniaga kan." [Tipu!] Hah! Meniaga memang terel la. [Meniaga.]

Habis tanya lagi otak yang nak makan ni, otak Keling. [Hah!] Otak Keling apa? Kaki pembelit. [Pembelit!] Mahal juek. [Mahal juga.] Last sekali tanya, otak lagi satu ni otak Melayu. [Otak Melayu.] Otak Melayu apasal? "Hei! Mahal! Memang tak ada harga. Pasal belum pakai. (Man), Melayu mana ada tekenal apa-apa? Belum pakai lagi!" Ha! Ha! Ha! [Ha! Ha! Ha!] Baru boleh pakai! Ha! Ha! Ha! [Ha! Ha! Ha!] Otak Melayu paling mahal! Mana ada lagi tekenal kita dari segi apa? [Belum berguna. Belum digunakankan lagi!] Hah! Otak kita mahal. Jadi tak, tak tebeli lagi. [Ha! Ha! Ha!] Lain semua dah pakai. Kita tak tau sampai sekarang esok orang kita pandai. [Cerdik.] Cerdik. Haa! Melayu belum ada tekenal apa? Jadi otak tu belum pakai lagi. Sebab itu mahal. Kena simpan. [Ha! Ha! Ha!] Satu kali, satu time besok kan. Hah! Baru (belo) la pakai. [Ha! Ha! Ha!] Ini kesah pasal orang nak pegi makan otak la ni kan. [Nak pegi makan otak la tadi ye?]

210.

M124. Hantu

Nakutkan orang, orang! Kesah orang nakutkan orang. Ini cerita, cerita saja la. Dia ni memang bujang tau. Bujang! Belum kawin. Cerita aku la ni. (Ma), aku kawin lewat ko tau la. Dia ni

tak cerita! [Hah!] Aku ni kawin lewat tau! Jadi aku pegilah rumah kawan aku. Rumah cikgu Mat Seleman tu kawan aku kat Parit Raja. Cikgu tau! Jadi aku dah minum air apa semua kat situ. Dia ni memang situ ada antu, kubo tu memang ada antu, Parit Kome. Memang ada antu ko tau! Pempuan dia orang nampak apa semua kan! [Heh!]

Jadi yang aku ni lepas minum air apa makan derian dengan dia jadi aku balik. Keluor daripada rumah dia pukul 11.00 lebih, gak pukul 12.00 la. Jadi yang bini dia ni nakutkan aku la. Bini dia, dia nakutkan aku la. Dia kata, "Orang nampak memang ada pempuan cantik!" Dia katakan. Ini, ini kan. "Wah! engko naik moto ni karang dia nompang. Ditenggek je apa?" [Belakang la!] Hah! Belakang. Oh! Kan. Jadi aku yang sedap ni aku pegi cerita apa? "Hah! Betul ke?" "Iya!" dia kata. "Orang nampak pempuan ni, memang ada nampak. Betul cantik!" "Betul ke cantik? Hah! Bawak ek yek eh!" Aku tanya gitu. "Memang cantik!" dia kata. "Pempuan cantik," dia kata. "Nanti nompang moto engko!" "Apasal engko tak cakap?" "Kenapa?" "Eh! Kalo ini anu, dia nompang, soo la aku! Aku pun bujang. Aku bawak masuk semak!" Ha! Ha! Ha! [Ha! Ha! Ha!] Aku punya silap tu aku dah kira cakap tak elok la (pa) apa? Tapi tak sengaja. Hah! Tau ceritanya, pasal orang nakutkan macam orang nakutkan engkokan. Nanti ada pempuan cantik duduk kat moto engko, tenggekkkan ko apa? Kan! Naik moto balik dia nompang. [Dia bonceng la!] Aku tanya, "Betul ke pempuan tu cantik?" "Eh! Betul!" dia kata. "Memang perasan pempuan tu cantik." "Apasal tak cakap?" "Eh! Kenapa?" dia kata. "Eh! Untong le aku kalo nak nompang moto aku kan. Aku bawak masuk semak." Bedentang dia ketawa, gelakkan aku. Ha! Ha! Ha! [Ha! Ha! Ha!] Dia salah orang dia nak apa? Nak nakutkan. [Nakutkan!]

211.

M125. Salah Sangka

/(Aaa) assalamualaikum warahmatullah hiwabarakatu. [Walaikum salam.] (Aaa), tuan-tuan ini ada satu cerita. Cerita ini lucu jugak. (Aaa) kesah orang becintalah. (Aaa) kalo-kalo tadi cerita dedulu ini cerita baru pulak./

Jadi ada seorang dalam kampung tu, (nam), kampung toksahlah kita sebutkan. Nama dia Nasir. Dia ni berusia lebih korang 30 tahun. Belum lagi mempunyai isteri. (Aaa) Nasir ni memang lasak orangnya. Ke sana ke mari bukan, kadang-kadang ibunya nak meminangkan dia, dia tak endak. Belum lagi nak beristeri, belum lagi nak beristeri kata dia. Jadi dalam pada itu rupa dia satu, dapat satu makwe (aaa) bernama Samsiah. Samsiah ni pun masih bujang jugak berumo lebih kurang 27 tahunlah lebeh korang begitulah, Samsiah ni.

Jadi dah lama dia becinta ni. Lama! Orang ni anto surat, orang ni anto surat. Kalo orang ni tak datang (aaa) ini. Hah! Surat masa itu dia ada jugak seselitkan dek (si), Si Nasir ni pantun. Kata dia,

Pisang Serendah masak ijo,
Masak sebiji tengah padang,
Tinggi (men), rendah mata aku meninjo, [Yah!]
Aku nanti ko datang, haram tak datang.

Hah! [Ha! Ha! Ha!] Si Yah ni pun begitu gak. Pantunkan pulak (sua), Si Nasir ni,

Remuk redam kapal dianjung,
Nampak dari Pulau Jerejak, [katanya]
Rindu dendam, bang Nasir samalah tanggung,
Nak menangis bukannya budak.

Hah! Jadi belum dia, belum lagi dapat dia temu-temu, bejumpa. Ada-ada bejumpa sekejap di kede-kede. Hah! Di pekan-pekan tu. (Be ge be ge), begitulah! Nama (ba ba) bawa tidaklah pulak. Belum ada dibawaknya. Jadi dalam pada itu, Si Nasir ni teringat, "Baik ku ajaklah Samsiah ni bejalan sekali." Dianto surat. Hah! Jadi kata dia, "Dinda dengan selamatnya." Hah! "Kedatangan surat kanda ini anggaplah sebagai kanda menemui dinda. Besarnya harapan hati." Hah! "Kanda kepada dinda." Hah! Kata dia,

Harap-harap sirih di puan, [kata dia]
Kalau tak puan, kelapa bali,
Diharap pada mu tuan,
Kalau tak tuan siapakah lagi?

"Hah! Besarnya harapan, niat saya," kata dia. "Kanda nak mengajak Yah lah pegi bejalan ke Pot Diksen," kata dia. Jadi dalam pada itu dijawabnya dek Si Samsiah ni surat dia. Kata dek, "Insyaallah! Kalau abang nak bejalan ke Pot

Diksen marilah. Tok sahlah malam. Biorlah siang kita pegi." Hah!

Jadi pada satu hari pegilah sama-sama bawa kereta. Pegilah Si Nasir dan Samsiah ni ke Pot Diksen. Jadi dalam pada sampe ke Pot Diksen tiba duduklah merayo-rayo, bejalan-jalan, jalan, jalan. Lama-lama Si Nasir ni kata, "Yah! Engko duduklah sini. Pada bangku ni (pada), aku nak berayo pulak ke sana. Kang ko begile-gile berayo." "Yelah! Baiklah!" kata Samsiah. Dia merayo, merayo, merayo, merayo tah macam mana dengan barang perkara nak jadi cerita. Jadi dalam Samsiah ni tadi pun mentara dia duduk bangku dia berangket pegi duduk tempat lain. Ada pulak seorang wanita pulak lagi bila tengok tempat tu kosong, Samsiah dah pegi, dia duduk gantikan tempat itu. Itulah pulak duduk Si Samsiah ni tadi, serupa pulak Si Latipah ni tadi, baju kuning, seluar (ke eh)! Kain kuning, tudung (it), merah. Duduk pada bangku mengadap ke, mengadap ke laut sana.

Jadi Si Nasir tadi dah puas bejalan, merayo-rayo sana, merayo ke mari, balik. Jadi dia perasan. Ingat ati Samsiah dia ada gak menunggu dia. Takut lama dah lama dekat satu jam. Jadi Nasir tadi pegi dekat bangku, tiba duduk. Duduk amboi mak! Becakap. Nasir tiba peluk aje. "(Aaa) Yah! Lama! Marah! Dah lama menunggu?" Jadi si pempuan yang ada tadi nama Latipah tadi teperanjat. "Eh! Siapa pulak orang ni? Siapa bang?" katanya. "Eh! Alah!" kata Si Nasir. "Mintak maaf saya kerana," katanya. "Perasan saya," katanya. "Eee! Isteri saya anu, tunang saya tadi saya, sinilah duduknya. Inilah baju. Inilah (kai)." "Ah! Jangan! Kita laki-laki nak buat pembohong," katanya. "Ini semua buaya darat ni!" kata dia, kata Si Latipah tadi. "Hai! Kenapa pulak?" katanya. "(Aaa) puan cakap begitu?" katanya. "Tak percaya nanti," katanya. "Jangan! Siapa nama?" (aaa) katanya. "Nama saya Latipah." "(Aaa) tunggu sekejap untuk saya baktikan," katanya. "Iye ke saya ni," katanya. "Jangan! Jangan mudah (te), kata-kata yang kesat keluar kepada saya," katanya.

Jadi tah macam mana (di ce cah) lego-lego carinya. Rupanya (si), Si Samsiah tadi ada pegi nak (mem), minum air tebu tak jauh. Jauhlah jugak daripada situ. Jadi membawanya. "Yah! Yah! Dah minum dah? Mari keja kita anu." "Kenapa?" "Ah! Marilah kita," katanya. "Kita, moh kita duduk tempat tadilah," katanya. Hah!

Jadi bejalan, bejalan pempelan sampelah ke tempat bangku yang di duduk tadi, di tepi laut Pot Diksen. "Jadi Cik Latipah, telebih dulu saya mintak maaf. Hah! Cik Latipah kata tadi, telah keluorkan kata kesat kepada saya. Hah! Ini dia boktinya. Apa yang kata saya tadi betul tak? Saksikan sendiri." Latipah tadi toleh pandang. Besalam dia dengan pempuan ni Si Samsiah tadi ditengoknya betul. Tudung merah, baju kuning, baju kurung labuh, kain kuning betul-betul baju serupa dengan dia. Salah tadi muka tak nampak. Dan masa Si Nasir datang tadi dia menghala ke tempat lain, tak nampak Si Nasir muka. Kalau dinampak Si Nasir muka tidaklah dibuatnya begitu. Hah! Begitulah tuan-tuan. Hah! Ceritanya, cerita lucu tadi. Lepas itu Si Latipah mintak maaf kepada Si Nasir dan kepada Samsiah. Oleh itu kita janganlah suka-suka sebut. Biorlah (sak si aa), biorlah kita ni siasat dulu dan berhati-hati untuk mengeluarkan perkataan yang kesat-kesat. Haa! /Begitulah saja tuan-tuan dan puan-puan. Salam mualaikum warahmatullah hitaala wabarakatu. [Waalikum salam.]

212.

M126. Trojan⁶¹

Oh! Ini cerita terjadi pada itu la, tak lama dulu la. Cerita ni dekat, dekat-dekat dengan Batu Keb⁶² tu. Masa tu Batu Keb, kira macam kampung la kan. Apa? (Ba), utan aje kan. Utan! Tak de macam sekarang banyak rumah. Dulu utan kan memang. Pada satu hari tu kan, ada dua orang kawan ni la. Dia nak balik ke Bentong.⁶³ Nak balik Bentong ni kan. Dia balik (ben), nak balik ke tulah, ke Pahang la kan. Dia, dia ikut jalan Batu Keb tu. Dia dari K.L la. Pegi tengok bola la. Pegi tengok bola, malam. /Masa tu Pahang lawan, Pahang lawan Singapore la. Pahang kalah 4 - 0. Ingat tak dulu kan? Pahang kalah 4 - 0 itu kan! Eh! Yang 4 - 0 apa? [Itu taun berapa?] Taun berapa ye? [80an la!] Hah! Masa tu kan, yang Pahang kalah 4 - 0 dengan Singapore tu. [Dah lupalah.] Heh! Kan! Kalah 4 - 0 kan! [Hee! Ngeh!] Pahang kalah 4 - 0 tau!

⁶¹ A brand of detergent.

⁶² A place near Kuala Lumpur, see Chapter One, note 3.

⁶³ A town in Pahang.

[Zainal main semua.] Masa tu Abbas Saad masuk apa semua, gol kan.⁶⁴

Lepas tu, balik, balik la. Dah tengah malam tu dah (puk), pukul 12.00 lebih. 12.00 lebih. Lepas tu dia lalulah jalan sunyi situ tau. Tak de keta apa semua. Tak de keta. Sunyi betul tau! Masa tu ujan renyai-renyai pulak. Hujan renyai-renyai. Lepas tu kilat apa semua kan. Yang sorang ni. Hah! Sorang nama ni, sorang Ali lah, sorang Mat tu. Yang Ali ni memang penakut sikit tau. Dia kata, "Ini!" Dia kata, "Pukul 12.00 orang kata, ujan-ujan ni, macam ni tau?" "Apa?" "Ada antu!" Yang Mat kata. "Mana ada antu? Engko ni penakut bebetul ni!" dia kata. Sekali Ali tu diam ajelah Mat marah-marah dia. Sampe satu (aaa) dekat satu jalan, satu simpang. Memang sunyi tau. Nampak orang tahan. Orang tahan kereta tu.

Orang tahan kereta. Lelama Si Amat ni berenti le. Mat, Mat yang berani ni berenti la. Dia yang bawak kereta tu kan. Berenti. Tetengok orang tua tau. Badan dia bedarah penuh. Orang tua pempuan bedarah. Memerebang rambut. Pepenuh. Sekali Amat berenti. Ali kata, "Eh! Itu antu! Antu!" "Hantu kepala hotak engko. Dia hantu," dia kata. "Engko nampak tu orang tu bedarah mintak tolong kita." Sekali Amat berenti la. Sekali Amat tu tanya (or), orang tua tu. "Makcik! Apasal bedarah banyak ni?" "Tadi kereta aksiden," dia kata. "Anak makcik apa ni? Dah bawak hospital. Makcik tinggal sini," dia kata. "Ini, tolong hanta makcik apa ni? Balik," katanya. "Aksiden la! Anak makcik tu parah. Cedera parah bawak hospital tadi." Lepas tu. "Ah! (Ma, ma), masuk makcik! Masuk belakang!" Orang tua tu pun masuk belakang. Masuk, masuk belakang kan! Sekali, Ali ni dah mengletor la kan. Memengletor takut.

Sekali jalan. Dah sampe, dah sampe lebih kurang 2 kilomete dah, Amat pandang tau, dekat, dekat, dekat ceremin depan tau. Ceremin depan kereta. [Her! Engah!] Dia tengok orang tua ni, tak de darah lagi. Baju putih dia tu kan, darah tak de lagi. Sebersih-bersihnya! Heh! Sebersih-bersihnya! Yang Amat tanya, "Makcik! (Ma), apasal makcik punya baju dah tak de darah lagi?" Sekali orang tua tu menjerengai tau. Heer! Dia tau, nampaklah gigi dia tau. Menjerengai!

⁶⁴ Discussion about a football match (the final of the Malaysian Cup) between Pahang and Singapore in 1980s.

"Engkau nak tau?" dia kata. "(It), itulah keistimewaan, Ha! Ha! Ha! (Aaa) serbuk pencuci Trojan!" Ha! Ha! Ha! [Ha! Ha! Ha! Dah habis?] Dah!

213.

M127. Kereta

OK! (Aaa) ini cerita tentang tulah, kereta, kereta nasional. (Aaa) dalam Malaysia dah buat tu, proton saga. Itu cerita, lepas tu keluorlah (ceri), prodia kancil kan! Lepas tu prodia rusa. Lepas tu timbul cecerita memang nak buat satu lagi cerita nak buat satu, nak buat satu lagi (mo), model kereta la. Prodia jugak tau. Prodia! Memang cantik la. Mererayap. Memang cantik la. Tu apa ni? Lebih canggih daripada prodia kancil dengan prodia rusa. Merayap dia (pu, aaa apa) macam kereta sepot la! Merayap aje. Laju tau! Lelaju. Lepas tu yang dia tukang mendengar cerita ni tanya la kan. Apa benda la kan? Ek, kereta apa? Kereta apa benda, kereta kan? Memang cantiknya, dengan merayapnya je kan. Laju semua. Lepas tu, lepas tu apa? Solid je badan dia kan. Solid je badan dia tau. Sekali orang ni cerita kat mana tu? Prodia babi! Ha! Ha! Ha! [Ha! Ha! Ha! Habis cerita? Habis?] Habis!

214.

M128. Kancil dengan Rusa

(Sek), sekarang ni Kuala Lumpo, kotor! Selalu dalam tv dalam radio kadang Mahadir apa? Marahlah! Pasal apa? Kuala Lumpo ni telampo kotor. Tak tahulah! Masyarakat dia tak de sivik ke apa? Tak tahulah! Tapi telampo kotor. Dan yang terbaru ni lagi bertambah koto. Kerana apa? Kuala Lumpo ni penuh dengan taik-taik binatang. Terutama lewat kebelakangan ni. Pasal telampo banyaknya apa nama ni? Taik rusa dengan taik (kan), taik rusa dengan taik kancil besepah-sepah kat Kuala Lumpo. Hem! Tau apa dia? [Tau!] Ha! Ha! Ha! Kereta Malaysia! Lepas tu (keret), apa nama ni? Rusa dengan kancil ni pulak tak boleh apa nama ni? Tak boleh nak berenti dekat ni,

dekat depan Maybank. [Malayan Banking!] Kalo berenti depan Malayan Banking nanti dia kena makan dek, dek apa? Dek bank tu! Ha! Ha! Ha! [Ha! Ha! Ha! Remau!] Pasal lambang Maybank tu remau. Lepas tu kancil dengan rusa ni pulak tak boleh masuk Singapura. Tak boleh nak masuk Singapura. Tau pasal apa? [Tau!] Ha! Ha! Ha! Nanti makan dek singa. Ha! Ha! Ha! Hah! Habis cerita.

215.

M129. Sakonas

Ini ada satu syarikatlah. Baru ditubuhkan. Nak mencariakah pekerja. Nak mencariakah pekerja. Syarikat ni apa nama ni? Anak syarikat (aaa) Petronas. Anak syarikat Petronas. Jadi apa? Sebarkanlah iklan dalam suratkhbar dalam apa? Pegilah mencari apa nama ni? (Aaa) mencari pekerja. Kilang untuk kilang nilah. Nama syarikat ini Syarikat Sakonas. Dia anak syarikat Petronas. Sekali orang tetanya. Tanyalahkan! Apa benda? Singkatan apa ni Sakonas ni? Jadi orang, pegawai tu pun jawablah. "Sakonas ni sebenarnya apa? Singkatan untuk Sarung Konek Nasional." Ha! Ha! Ha!

216.

M130. Rokok

(Aaa) ini pasal, pasal rokok la ni. Rokok! Rokok Kent, rokok apa nama ni? Dunhill dengan masuk rokok Benson and Hedges. Haa! Jadi satu masa orang buatlah apa nama ni? Macam teka-teki la kan. Jadi orang tanya apa makna Kent? Orang jawab. Jadi ramelah orang tak tau nak jawabkan! Ha! Ha! Ha! Jadi. Ha! Ha! Ha! Dia yang orang menanya tu beritahu. Ini boleh empat kali. Kent tu maknanya, Konek Engkau Naik Tak? Jadi dia daripada belakang pulak boleh dijawablah. Tak Naik Engkau Kata? Jadi daripada depan pulak dia tanya pulak balik soalan. Kalau Engkau Nak Tahu? dia kata. Haa! Daripada belakang pulak balik. Tonggeng Nanti Engkau Kena! Ha! Ha! Ha!

Haa! Yang apa nama ni pulak? Yang apa? Rokok Dunhill pulak makna dia apa? Dunhill, Dunia Umpama Neraka, Hidup Ibarat Layang-Layang orang kata. Lepas tu rokok Benson and Hedges pulak. Maknanya apa? Ini jadi kemarahan orang Negeri Sembilanlah. Dia pasal mengutuk orang Negeri Sembilan. Apa? Maknanya apa? Bila Eden Nikah Sama Orang Negeri, Harta Eden Dan Gaji Eden Seloai. Ha! Ha! Ha! Jadi dia apa nama ni? Dia mengutuk orang apa nama ni? Orang, orang Negeri Sembilanlah. Jangan kawin dengan orang Negeri Sembilan. Nanti habis harta, harta, duit, gaji semua habis dikerejakan dek pempuan Negeri Sembilanlah. Jadi marah orang Negeri Sembilan kalo dengo cerita ni. Ha! Ha! Ha!

Chapter Four

Classifications

Theoretical Considerations

Matters of classification have become the prime concern ever since the very beginning of the scholarly investigation of oral tradition, especially in terms of the narrative form. Various classification systems have been suggested by scholars to suit the purpose.¹ However, the bases of such tools are normally formulated around three major aspects; a) plot, character, motif, and type; b) action of characters; and c) theme. Among the well-known schemes used in classifying narratives are those of Stith Thompson's *Motif-Index*;² Antti Aarne's and Stith Thompson's (Aarne-Thompson) *Types-Index*;³ and Vladimir Propp's *Morphology of the Folktale*.⁴ The popularity of the first two methods, which represent the (a) aspect, are evident as they have become the basis framework of other sorts of system for classifying folktales from various parts of the world.⁵ In

¹ For a brief history of the classification of folktales, see Stith Thompson, *The Folktale* (1977 : 414 - 415).

² Identification of traditional narratives through motifs (the smallest elements in a tale having a power (something unusual and striking) to persist in tradition), see Thompson (1977 : 415 - 416). The work consisted of 6 volumes, entitled *Motif-Index of Folk Literature : A Classification of Narrative Elements in Folktales* (Stith Thompson, 1955 - 1958).

³ A type-index implies that all versions of a type have genetic relationship. It is an expansion of Aarne's work revised and completed by Stith Thompson under the title *The Types of the Folk-Tale* in 1928, (Stith Thompson, 1977 : 416 and 419).

⁴ Propp formulated his system as early as in 1928 in his work, *Morphology of the Folktale* in Russian. It only become generally accessible to the West in 1958. For a brief historical perspective surrounding the author and the work, see the Introduction of Propp's *Theory and History of Folklore* (1984 : ix - xix), by Anatoly Liberman.

⁵ As examples, see Stith Thompson's and Warren E. Roberts's *Types of Indic Oral Tales : India, Pakistan and Ceylon* (1960); and Basil Flemming Kirtly's *A Motif-Index of Polynesian, Melanesian and Micronesian Narratives* (1950).

contrast, Propp's method of classification is represented by the (b) aspect. However, in the course of this study only Propp's system will be discussed in detail. It is felt that the basic principles of the scheme in some way significantly reflect the prospective classification scheme of the plots.⁶

Propp's subject of investigation is Russian fairy tales, "wondertales." The fundamental element of the analysis is the comparison of plots from which the component parts of the tales are extracted. The result of the comparison is what Propp terms morphology, i.e., a description of the tale according to its component parts and the relationship of these components to each other and to the whole (Propp, 1968 : 19). Propp's point of departure in introducing his system is by illustrating four events for comparative purposes as below :

1. A Tsar gives an eagle to a hero. The eagle carries the hero away to another kingdom.
2. An old man gives Sucenko a horse. The horse carries Sucenko away to another kingdom.
3. A sorcerer gives Ivan a little boat. The boat takes Ivan to another kingdom.
4. A princess gives Ivan a ring. Young men appearing from out of the ring carry Ivan away into another kingdom, and so forth.

⁶ Further elaboration on the matter will be dealt with later in this chapter especially under the 'Classification of Plots.'

Through such illustrations, Propp concludes that the function of these events is unchanged. Hence he proposed that the study of the tale should be based, "*according to the functions of its dramatis personae*," (ibid, 20). According to Propp (ibid, 21), "[f]unction is understood as an act of a character, defined from the point of view of its significance for the course of the action." In order to present his technique, Propp formulated four theses as follows :

1. *Functions of characters serve as stable* (only seven different characters were taken into consideration), *constant elements in a tale, independent of how and by whom they are fulfilled. They constitute the fundamental components of a tale.*
2. *The number of functions known to the fairy tale is limited* (31 in numbers - each designated with its specific symbol).
3. *The sequence of functions is always identical* (it is always the same and arranged in a prescribed order, i.e., function A is always followed by function B and so forth).
4. *All fairy tales are of one type in regard to their structure* (ibid, 21 - 24).⁷

Therefore, Propp's technique proposes that all the significant actions that occur in a tale should be noted. Every one of these actions should be identified with the recommended descriptive terms and symbols. After these identifications, all these noted actions made by the dramatis personae should be arranged in a line for analysis.

⁷ Italics are all in original.

As far as this study is concerned, none of the structural classification schemes (i.e., Thompson's, Aarne-Thompson's and Propp's systems) mentioned earlier are used, for the following reasons. First, these classification systems are designed for the purpose of classifying traditional tales, especially folktales. However, the collection of Malay humorous tales gathered in this study consists of both traditional and modern types of narratives. Second, the fact that these systems, particularly Thompson's motif-index and Aarne-Thompson's type-index, are based mainly on material from Europe, makes them to some extent inapplicable to non-European narratives.⁸ This is more so in relation to the humour category (which Aarne-Thompson terms 'Jokes and Anecdotes'), a point which Sweeney makes in relation to Malay humorous tales, which are the prime concern of this study.⁹

A similar situation is also evident in Thompson's motif-index. Therefore, these classification systems are hardly applicable to the collected data. Nevertheless, if it were intended to make a comparative analysis between Malay humorous tales and European or other parts of the world (which is not the task of this study), both schemes, Thompson and Aarne-Thompson would be worth considering. As for examples, these schemes are

⁸ Eurocentrism is one of the key points, particularly the concepts of 'motif' in Thompson's motif-index argued by most scholars such as Bertel Nathhorst (1970) and Alan Dundes (1997). Some of the key points of the argument were best explained by Robert A. Georges (1997).

⁹ The issue was also highlighted by Sweeney in his study of one of the Malay humorous tales, *Pak Pandir*. He pointed out that the section (Jokes and Anecdotes), from a practical viewpoint is totally inadequate. The 'Numskulls' category contained no sub-divisions. However, in separate sections there exist the categories of 'Numskull' and 'Stupid Man.' In spite of that, Sweeney also argues that most of the 'numskulls'/'stupid man' tales occurred in the section of 'Married Couples.' In the study, Sweeney classified his assortment of *Pak Pandir* tales according to their plots. For further details, see Sweeney (1976).

successfully used by Sweeney (i.e., in the last part of his analysis of 'Pak Pandir' tales)¹⁰ and by Mustafa Mohd. Isa (1987).¹¹

The third reason concerns the issue of Aarne-Thompson's self-imposed censorship which has been criticized by Alan Dundes (1997 : 198). Dundes claims that Thompson purposely omitted obscene data in the scheme. Furthermore, Dundes admits that so much of folklore deals with unabashedly taboo topics and therefore it should be taken into account as folklore itself is a science, albeit a social science. In this respect, Aarne-Thompson's system would be restrictive as most of the present collected data consist of 'obscene' matter and, therefore, only a very limited number of tales could be classified.

Similarly, Propp's scheme as such is also inadequate in classifying Malay humorous tales. This is because the scheme does not fit this kind of tales. Propp's scheme is more suitable for other types of Malay genres such as *penglipur lara*.¹² However, some of its principles, as we shall see, can be used in the classification of humorous stories as well. In other words, the humorous tales are very dissimilar to the ones studied by Propp especially in terms of structure.

¹⁰ See Sweeney (1976 : 63 - 82) under the sub-title 'Commentary on the tales.'

¹¹ He used all the three classification systems those of Thompson; Aarne-Thompson; and Propp in the work. For the title of the work, see note 12 below.

¹² Examples of studies which successfully used Propp's method are Inon Shahrudin Abdul Rahman's *Si Miskin : A Structural Study* (1983) and Mustafa Mohd. Isa's *Awang Belanga : Penglipur Lara Dari Perlis* (1987).

Structure

Malay humorous tales are mostly short¹³ and simple without any complicated plots. Basically, they can be considered single-episode narratives with the exception of only a few stories (see below). Each story is complete in itself. The typical construction of the tale is embodied in three main parts : introduction, development, and conclusion. In the introduction, the description of the main character is presented followed then by the development part. At this stage, the actions of the character are described and then the tale is continued and closed by the conclusion. Perhaps the best examples of this style of composition can be seen in the construction of the assortment of 'Pak Pandir'¹⁴ and 'sang kancil' tales.¹⁵

Each of the 'Pak Pandir' tales consists of only one complete episode and can be performed in a couple of minutes. The characters lacks movement. The number of characters is limited to two persons, who are usually Pak Pandir and Mak Andih. Any storyteller can choose whatever story he/she pleases from the assortment of 'Pak Pandir' tales to be told to the listener. This however does not in any way reduce the impact or

¹³ They are short in terms of the time consumed by each performances, and most are executed in three minutes. The longest story is T43 - 'Betina' (Female), an episode of *Abu Nawas* tales by Syed Yusof which took him nearly 8 minutes. See Appendix 1 for the full list of the durations of each tale.

¹⁴ See Chapter Three for examples of 'Pak Pandir' tales - T6, T7, T22, T23a, T23b, T24, T25, T26, T27, T33, T49, T50, T51, T72, and T73.

¹⁵ See Chapter Three for examples of 'sang kancil' tales - T32, T38, T39, T45, T53, T54, T55, T56, T57, and T58.

efficacy of the performance. In relation to this fact, Sweeney strongly criticized Winstedt's and Sturrock's published version of *Cherita Jenaka*. He states that :

"[t]he work, hardly surprisingly, differs from the oral versions. On the one hand, the compiler has naturally, and quite rightly so in the circumstances, discarded the conventions of oral literature and employed the literary style of the written medium. On the other, in re-creating the tale as literature, the compiler has exercised his right to combine, select, alter and rearrange as he sees fit," (Sweeney, 1976 : 15).

Sweeney argued that the oral touch of the tale has vanished from its actual domain. The authenticity of the tale has been challenged by the authoritative hand of Winstedt and Sturrock in terms of employing the conventional style of written composition. However, to some extent, Sweeney's comment is only partly true. The analysed sample reveals that there are two 'Pak Pandir' tales which are parallel to Winstedt's and Sturrock's practice in terms of combining several episodes. Tales T72 and T73 - 'Pak Pandir' of Haji Manan and DBP's collection respectively consisted of several interdependent episodes strung together in them. Although such a procedure is not a common practice,¹⁶ yet its existence does not in any way reduce the oral nature of the stories.

The longer narratives with well-developed plots of the Malay humorous tales are limited to the traditional tales. They are normally represented by the 'Pak Belalang,' 'Si Luncai,' 'Pak Kadok,' and 'Lebai Malang.'¹⁷ These stories contained several episodes in

¹⁶ Refer Chapter Three, see Tokcik's narrations of 'Pak Pandir' and 'sang kancil' tales for comparison.

¹⁷ Other stories of similar qualities (i.e., longer narrative with well-developed plot) are *Hikayat Maskhu 'lhakk*, 'Mat Jenin,' and *Musang Berjanggut*. However, the 'Pak Kadok' and 'Lebai Malang' stories contained in the collected sample are of a brief version. The longer version of both these stories was unable to be collected. For comparison, see Winstedt's and Sturrock's edition of *Cherita Jenaka*.

them and describe the characters roaming in time and space. Among the tales that possess such characteristics in the collected samples are : T1 - 'Macam Kuda' (Like a Horse); T4 - 'Cik Puteh,' T18 - 'Nak Menantu Arab' (An Arab as Son-in-law); T29 - 'Si Buta, Si Pekak dan Si Bodek' (The Blind, Deaf and Hernia); and T43 - 'Betina' (Female).¹⁸

The matter of structure relates to the setting of humorous stories, which is considered worth an explanation, as follows.

Setting

The setting is usually briefly described in Malay humorous tales. Often elaboration of environment and landscape are omitted. In a sense, the subject is mentioned only for the purpose of placing the character in a certain environment. Quite often, the narrator just indicates that such actions took place in a certain locale with a single phrase such as; "...dalam sebuah kampung..." (in a village); "...dalam sebuah hutan..." (in a forest); or as in M62, "*Satu hari tu dia pegi Ko Lumpo...*" (one day he went to Kuala Lumpur).

¹⁸ This story (T43 - 'Betina'), narrated by Syed Yusof is not an episode of Abu Nawas tales as he claimed. It is actually an adaptation of *Hikayat Musang Berjanggut* based on its content. Syed Yusof was unaware that he had placed Abu Nawas instead of Kamalul Arifin as the protagonist in the tale. For comparison, see Winstedt (1908) and Abdullah Haji Musa Lubis (1965).

The traditional narratives are mainly confined to three different locales : palace, village, and forest. In contrast, the modern narratives are set mostly in village and town areas. Interestingly, there are three grotesque settings, those of Aji's T76 - 'Lalat dengan Katak' (Housefly and Frog); and Azizi's M44 - 'Orang Syurga Orang Neraka' (Heaven and Hell) and M59 - 'Kembar Tiga' (Triplets). Towards the end of tale T76, for instance, the actions take place in a woman's vagina. The characters namely housefly and frog are trapped when the woman has sexual intercourse with her spouse. Tale M44 sets the characters in heaven and hell. Whereas, in tale M59, the setting is the belly of the unborn triplets' mother.

There is clear evidence that the setting of Malay humorous tales is mostly restricted to a single environment and enclosed in a limited space of time. In these 'cell type settings' the characters are placed to roam around. Owing to these restrictions the characters are denied any chances of movement to manoeuvre themselves in their adventures. They are as if shackled to their situations. Thus most of the Malay humorous tales are narratives of the static type. This characteristic is more obvious in modern narratives as they are commonly set in a house, mosque, hall, police station, street or car. This is another reason why such tales are short. Of 85 traditional and 131 modern narratives 42 (49%) and 93 (70%) stories are of this single-setting type respectively.

Largely, the time setting of traditional narratives is in an unknown epoch. It is unclear when exactly this time existed. Usually, it is only indicated with a simple

statement such as; 'long ago,' 'once upon a time,' 'in the past,' and 'a long time ago.' On certain occasions the time setting is said to be during "*zaman Nabi Allah Sulaiman*" (the era of the Prophet Solomon). Normally, this expression is used only in tales portraying animals. Employing such a phrase implies that all animals could talk in a similar way to humans. Perhaps the best example can be seen in Pak Soud's T19 - 'Buah' (Fruit). He said, "*Jaman dulu punya cerita, Nabi Allah Sulaiman, binatang pun pandai bercakap*" (Stories about the past, (during the era of) Prophet Solomon, animals were capable of talking).¹⁹ Similar examples can be seen in written works especially in O.T. Dussek's (1925 : 41) edition of *Hikayat Pelandok*, in the story of 'Pelandok dengan Anak Memerang,' where we read the following :

"Maka ada-lah kumun masa zaman nabi Allah Sulaiman 'alaihi 's-salam, dengan takdir Allah ta'ala kapada masa itu semua binatang bercakap seperti manusia juga."

"Thus, it is said that during the era of Allah's Prophet Solomon (upon him be peace) then, by the decree of Allah the Most High, all animals could talk similar to human."

In contrast, the time settings in modern narratives are more realistic. In some stories depicting past events the times are specifically defined. For example, the narrator indicates that the time settings for M95 and M114 were during World War II; M68 during the Korean War; M70, M93, M96, M97, and M109 are said to have happened during British rule in Malaya. The time settings may also be placed several years back parallel to the actual happening, as in contemporary stories. An example of such tales is Nazari's M119 which is set during the UMNO General Assembly in 1987.

¹⁹ For comparison, see Tokcik's T55 - 'Sang Kancil dengan Buaya II' (The Mousedeer and the Crocodile II).

To sum up : Malay humorous tales (with the exception of a few tales such as 'Pak Belalang,' 'Pak Kadok,' 'Si Luncai' and 'Lebai Malang'), lack movement by the characters; consist of uncomplicated plots; and often are direct and short.

Classifications

In this work, four types of classification will be employed : i) thematic classification, ii) classification according to the mode of creation of a story, iii) classification of heroes, and iv) classification of plots.

1. Thematic Classification

There have been several attempts at classifying Malay humorous tales. Among these were attempts by Winstedt (1939); *Diskusi Sastra* (1976);²⁰ James Danandjaja (1984); and Jamilah Haji Ahmad (1990). Winstedt (1939 : 12 -18) for instance, classifies the Malay humorous tales into three categories. First, there are the tales of simpletons, such as Pak Kadok and Lebai Malang. Second, there are the stories of the Malay Handy Andy (numskull), which group is solely represented by stories about Pak Pandir. The third category includes the stories about the cunning hero portrayed in the tales of Pak

²⁰ The work was first published in 1974 and consisted of two parts, Volume 1 : Traditional Literature, and Volume 2 : Modern Literature. It is set in question and answer form, and actually was a series of radio programs broadcast for Form Six students. The contributors to the work include Abu Bakar Hamid, Ali Haji Ahmad, Mohd. Taib Osman, Siti Aishah Md. Ali, Siti Hawa Salleh, and Umar Junus.

Belalang, Si Luncai, *Abu Nawas*, and *Maskhu'lhakk*. Winstedt's classification is without doubt based on the themes of the tales. However, he capitalized his classification only on a limited number of tales (especially the five well-known tales), and failed to take into consideration other, less popular, stories. In one sense, such a classification is inadequate as it does not give a clear picture of the genre. Sweeney (1976 : 16) criticizes Winstedt's classification in regard to the 'Pak Pandir' tales. He points out that, although the protagonist of the 'Pak Pandir' tale usually acts as a numskull, on certain occasions he might also perform as a trickster. This makes the placing of the tale in the numskull category ambiguous.²¹

Similarly, *Diskusi Sastra's* (1976 : 39) classification resembles exactly Winstedt's scheme, which it translates into Malay. The divisions are : a) the unfortunate numskull (which it terms *bodoh sial*) such as Lebai Malang and Pak Kaduk; b) the ambivalent (*pintar bodoh*) such as Pak Pandir; and c) cunning (*pintar*) Pak Belalang and Si Luncai. On the whole, it follows Winstedt footsteps by ignoring the possibility of taking any other existing tales into consideration. Quite interestingly, the term '*pintar bodoh*' that is used to classify Pak Pandir tales, could be considered more acceptable than Winstedt's narrow and Eurocentric term, 'Malay Handy Andy.' But its contribution is limited to this improvement on Winstedt's term.

²¹ Will be elaborated in detail in this chapter in 'Classification of Heroes.'

Danandjaja (1984 : 123 - 124) introduces yet another form of classification scheme for humorous tales. He, however, bases his classification solely on the modern and contemporary type of Indonesian tales rather than the genre as a whole. He based his system on Aarne-Thompson's *Type-Index* and Jan Harold Brunvand's classification²² in *The Study of American Folklore* under the section of 'Jokes and Anecdotes' which he terms '*lelucon*' and '*anekdot*,' respectively. Danandjaja divides the Indonesian humorous stories into seven categories with several sub-divisions. This classification is shown in Fig. 9 as follows :

Figure 9.
Danandjaja's Classification
of Indonesian Jokes and Anecdotes

1. Jokes and anecdotes about religion : a) Religion personages, b) Specific religious personages, and c) The teachings of certain religions.
2. Jokes and anecdotes about sex : a) Sex of race or ethnic groups, b) Sex of religion personages, c) Sex of armed forces officials, d) Sex of political figures, e) Sex among ordinary people, d) Sex among children, and g) and so forth.
3. Jokes and anecdotes about race or ethnicity : a) Race or ethnicity, b) Certain figures of race or ethnicity.
4. Jokes and anecdotes about politics : a) Politicians, b) Certain political ideologies.

²² According to Danandjaja, Brunvand classified jokes into 3 groups, Jokes about Religions; Jokes about Nationalities; and Jokes about Sex.

5. Jokes and anecdotes about the armed forces : a) Certain personnel of armed forces, b) The armed forces.

6. Jokes and anecdotes about professors : a) Certain figures among professors, b) Professors in general.

7. Jokes and anecdotes about other collective groups.

Classifying jokes and anecdotes according to a collective group as in Danandjaja's scheme, however, is also unsatisfactory. Danandjaja selected certain specific groups which would in the end lead to a major problem. It will group all the possible jokes and anecdotes about other unmentioned groups such as teachers, policemen, clerks, pilots, students and so forth into the seventh category (i.e., jokes and anecdotes about other collective groups). This would make the division complicated with multiples of jokes and anecdotes of various groups cramped together. There is no doubt that Danandjaja uses the seventh category as a safety platform, whenever there are any unclassified jokes and anecdotes from other groups.

Jamilah Haji Ahmad's (1990 : 87) classification is actually *Diskusi Sastra's* scheme, which has its roots in Winstedt's views. Jamilah admitted that the system was based on the characteristics of only five well-known Malay humorous tales. Nevertheless, at present, Jamilah's (*Diskusi Sastra's*) system can be considered as the standard classification system of the Malay humorous tales and is commonly used when dealing with the subject matter.

In contrast, the classification scheme used in this thesis attempts to combine the achievements of Winstedt, *Diskusi Sastra*, Jamilah and Danandjaja. It intends to classify the subject matter in a broader perspective by considering both the traditional and modern narratives. In order to produce a comprehensive scheme, the tales will be classified on thematic grounds. This is considered the most relevant mode of classification, considering the tales' basic nature (i.e., short and simple).²³ Although in a way it follows Winstedt's framework, it does not in any way limit its scope as it will be left open to allow the possibility of any new entries. It is also hoped that this classification system will be suitable for classifying the large numbers of humorous tales that exist at present in Malay society.

First, the stories are classified into traditional and modern categories. Of 216 narratives, 85 tales (39%) are traditional tales, whereas 131 stories (61%) are modern. This figures indicates that currently interest in traditional tales has decline compared to the modern and contemporary type of narratives. All the well-known tales such as 'Pak Pandir,' (15 stories - T6, T7, T22, T23a, T23b, T24, T25, T26, T27, T33, T49, T50, T51, T72, T73); 'Lebai Malang,' (T28); 'Abu Nawas,' (5 stories - T40, T41, T42, T43, T44); 'Pak Kaduk,' (T17) no doubt belong to the traditional category. This classification also includes 'sang kancil' tales (10 stories - T32, T38, T39, T45, T53, T54, T55, T56, T57,

²³ Refer to the discussion of 'Structure' in this chapter.

T58); and other animal tales (11 stories - T15, T52, T61, T64, T65, T68a, T68b, T69, T71, T76, T77). All these tales are recognised as traditional, based on their contents.

Besides that, there are some other markers which enable us to identify traditional stories. One of them is time setting. Some of the narratives clearly indicate their time setting in the story itself through its opening formula, especially in the case of traditional stories.²⁴ Other traditional markers are spatial setting, actions and characters. The usual spatial settings of the traditional narratives are the palace and its surroundings, the forest, and the village. The actions usually portray ordinary activities of rural life such as farming, fishing, and ritual feasts (*kenduri*). Characters range from royalty down to villagers. They also include the unfortunate, such as the blind, the deaf, and the limbless; and non-human subjects such as animals, ogres, and ghosts.

Modern narratives are basically defined by the time setting and the depiction of modern actions and issues. The characters include politicians, policemen, members of the armed forces, lawyers, village chiefs (*penghulu*), specific religious figures (imam²⁵ and *haji*²⁶), and representatives of different ethnic groups, as well as villagers and the unfortunate. Furthermore, modern narratives tend to be shorter than traditional ones

²⁴ Among the opening formula are such expressions as "A long time ago..." (*Pada zaman dahulu kala...*); "Long ago..." (*Zaman dulu...*); "In the past..." (*Pada masa dulu...*); and "Once upon a time..." (*Pada suatu masa dahulu...*). The traditional tales that possess such features are : T9, T10, T11a, T11b, T12a, T12b, T13, T19, T35, T36, T63, T65, T66, T67, T68b, T69, T74, and T75b. Refer to Chapter Two for a discussion of the opening formulas.

²⁵ Prayers leader.

²⁶ A person who has made the pilgrimage to Mecca.

especially those of the contemporary type. They are direct and straight forward as if they are intended to be completed very quickly.

Under these main categories (i.e., traditional and modern), the thematic scheme is further divided into several other sub-divisions. Among the most popular themes of humorous tales are human qualities. However, most of the human qualities are normally centred around the numskull and cunning themes. In the traditional category, for example, the numskull and cunning themes can be seen in T9 - 'Si Kudung' (The Mutilated) by Cikgu Senin and Haji Manan's T38 - 'Sang Kancil dengan Anjing' (The Mousedeer and the Dog) respectively as follows (in summaries)²⁷ :

One day a mutilated Ethiopian is arrested for stealing. Both his hands have been maimed because of his previous felonies. In this incident some people see him stealing a cauldron. They catch and take him to the judge. During the proceedings, the judge does not believe that he could steal, due to his disability. He lets him go free. The accusers are very embarrassed in front of the public. The Ethiopian is happy. He proudly walks to the cauldron and forgets about his disability. He bends down and using both his elbows lifts the cauldron on to his back and carries it out of the court. At that moment, the judge orders the guards to catch the culprit. Due to his stupidity and his actions he proves that he is capable of stealing the cauldron. From that day onward there are no more cases of stealing.

and

On one late evening, a farmer catches a mousedeer in his farm. He brings the mousedeer home and plans to slaughter it for dinner. However, it is too late and he plans to do it the next day. Then he puts the mousedeer in a cage under the house for the night. A dog guards the cage. As the dog sits beside the cage door, she keeps saying '*tuan aku makan daging, aku makan tulang jadilah*' (my master eats the meat and I eat the bone it is enough). The mousedeer ignores the remarks. Later that night, the mousedeer tricks the dog in an attempts to escape. He states that the farmer wants him to marry his daughter. The dog believes the mousedeer. Dog persuades the mousedeer to change places. The dog keeps nagging. However, the mousedeer ignores her for the time being to keep her anxious. When it is nearly morning, the mousedeer agrees. The dog releases the mousedeer. The dog enters the cage instead. The mousedeer flees. In the morning, the farmer sees the dog is missing. He looks for the dog at the cage and finds her in it. He discovers the truth. He is very furious and beats the dog.

²⁷ Other examples of this theme, see Appendix 4 (Translation of Narratives).

In the modern category an example of the numskull theme perhaps can be seen in M13 - 'Lurus Bendul' (Too Straight) narrated by Bob about an ignorant boy (as regards Chinese) named Dollah below (in summary) :

Dollah is a boy who lives in multi-racial village. He likes to play football. One day, while playing football a Chinese boy swears at him saying, '*cibai*' (Chinese - penis). When he returns home, Dollah asks his mother for the meaning. Although she knows the actual meaning, she explains it as a bowl instead. Then his father returns and asks him where his mother is. Dollah tells him that his mother is in the kitchen washing *cibai*. His father is surprised and has a look. Next day, he plays football again. Somebody swears at him saying, '*lancau*' (Chinese - also means penis). At home he asks his mother what it means. His mother explains it as an umbrella. In the mean time, his father wants to go to the shop and it is raining. Dollah reminds his father to bring along his *lancau*. His father is surprised as Dollah passes him the umbrella. Then the following day, he plays football again. This time someone says, '*kongkek*' (Chinese - intercourse) to him. He asks his mother the meaning. His mother tells him it is sleeping. Then a visitor came to the house asking for his parents. He tells the visitor that his parents are *ngongkek*. The visitor is shocked with the explanation.

Whereas, an example of the cunning theme in modern category is as in M41 - 'Dreber' (The Driver) of Cikgu Senin below (in summary) :

A professor is invited to give a talk to some government executives in INTAN.²⁸ However, he falls sick and is unable to give the talk. He is worried as it is too late to inform the organizer. His driver asks what is worrying him. The driver suggests that he takes the professor's place to give the talk. He convinces the professor that he can do it. The professor agrees with the suggestion. Then they change clothes. At the hall, 'the professor' delivers his topic with good effect. Then he opens the session for only one question due to time limitation. A participant stands and asks. However, 'the professor' did not understand anything that was being asked. Then he laughs and says that the question is very easy even his driver sitting at the back row can answer it. He invites the driver who is actually the professor to come up and answer the question. However, the questioner feels so embarrassed since the driver also could answer his question. The professor is relieved and happy with his driver.

²⁸ An abbreviation for *Institut Tadbiran Awam Negara* (The Nation Institute of Civil Administration) which has its branch for the southern region situated in Kluang where the story was recorded.

Other human qualities portrayed in such tales are greed, arrogance, stinginess, untrustworthiness, and hypocrisy. These qualities can be categorized together under the catchword 'hypocrite' as each of them is related to it in a sense. Examples of this quality in the traditional and modern categories can be seen in T64 - 'Anak Ayam dengan Anak Itik' (The Chick and the Duckling) by Cikgu Senin, and in Pak Atan's M46 - The Blind Man Gets Married ('Si Buta Kawin') which can be summarised as follows²⁹ :

An orphaned duckling befriends a chick. They grow up together. After sometime the duckling becomes a handsome duck while the chick becomes a beautiful hen. The duck falls in love with the hen and they marry. Then comes the time for the hen to lay her egg. However, she feels embarrassed and tries not to lay a duck egg. In her depression, she keeps saying, *Tak! Tak! Tak!* (No! No! No!). The duck is worried and try to calm down his wife. He replies, *Jangan cakap! Jangan cakap!* (Don't talk! Don't talk!).

and :

Jali is a blind person. After many difficulties trying to marry someone he manages to marry Hasnah. However, he tries to hide his blindness from his wife by putting on sunglasses. After the wedding he feels his way in his father-in-law's house awkwardly. Then he lies to his wife stating that the bed is too high when they were in their room. Next day he stumbles into the clothing lines on his way to the bathroom. Everyone is curious. Then he has dinner with his wife's family members. He acts awkwardly at the dining table. He only takes what is placed in front of him. His wife noticed his awkwardness. She realizes his blindness. Only then he admits the truth.

In accordance with the facts of the stories, the human qualities whether in the traditional or modern category can be divided into three major sub-divisions : a) numskull, b) cunning, and c) hypocrite. However, in the case of the traditional category, one more sub-division of human quality has to be established - ambivalence. This sub-division will enable the prospective scheme to suit any form of narrative portraying both

²⁹ Refer Chapter Three and Appendix 4 (Translation of narratives) for other sort of tales of this theme.

positive and negative qualities, such as T72 and T73.³⁰ In DBP's T73 - 'Pak Pandir,' the protagonist, due to the combining of several episodes is portrayed as an ambivalent figure.³¹ Firstly he acts as a numskull who bathes his child in the boiling water. This is followed by the burying of the empty mat instead of his child's corpse. His numskull character continues when he buys a sickle instead of the buffalo which his wife has ordered. Lastly, however, he acts cunningly to kill the ogres so as to save his life and his wife after the death of the ogre's child.

meaning?

Another popular theme that is portrayed in Malay humorous tales is sex. Stories about sex are considered immoral and taboo in society and are exclusive to adults. However, there is phenomenal evidence that the Malays are generally fascinated by this type of stories. This notwithstanding, sex stories have usually been denied a place as a subject matter for academic research and were excluded from all earlier studies. This sort of stories usually concerns various sexual acts, from copulation to sexual molestation; adultery to rape; and may also include sodomy and oral sex. Such stories can be found in the traditional and modern forms but the latter produces enormous numbers of these stories. They are grouped under the label 'sex' in both categories.³²

In traditional narratives, for instance, the theme of sex occurs in T4 - 'Cik Puteh' told by Haji Manan. The protagonist, Bang Lamat manages to persuade Cik Puteh to join

³⁰Will be elaborated later under the classification of heroes in this chapter, especially regarding trickster figures.

³¹For further discussion on the matter, see the discussion of 'Structure' in this chapter.

³²Refer to Chapter Three, Appendix 3 (summaried translation); and Appendix 4 for examples of this theme.

him netting fish by the shore. While they are catching fish, Bang Lamat pretends that he has a bad stomach and asks for the female genitals of either cow or buffalo for the treatment. Without it he would die and they would be unable to return. In a panic to find such medicine, Cik Puteh offers her vagina. Without any hesitation, Bang Lamat welcomes the offer and has sexual intercourse with her by the shore as he takes advantage of the woman's stupidity.

In T34 - 'Nangka,' the protagonist tricks the farmer and his wife in order to have sex with their daughter. He claims to the farmer and his wife that their daughter refused to give him a drink. Then he tells the girl that her parents have allowed him to have sex with her. As her parents are out in the middle of the paddy-field and she is at home, she shouts to them to confirm the message. Neither party can hear clearly and they mistake each other's messages. The girl mistakes her parents' message about giving a drink an instruction to provide sex, which leads to the culprit's having sex with her.

Although sex stories are considered vulgar and obscene, they are very popular, and include some 'Pak Pandir' tales, such as Tokcik's T23a and T23b - 'Cendawan' (Mushroom); T50 - 'Burung Gekgek' (The Gekgek Bird); and T51 - 'Dara' (Virginity).³³ These stories portray Pak Pandir as lecherous person playing tricks on his wife, deceiving several women and a farmer to satisfy his lust. Regarding T50 in particular, the protagonist acts as a child abuser, rapist and sodomiser who practises sodomy by

³³ Refer Chapter Three for the full accounts of the stories and Appendix 4 for its translations.

disguising himself as a bird. Thus, Winstedt's edition of 'Pak Pandir' tales in *Cherita Jenaka* is totally different from those which exist in real oral tradition. Judging by the nature of these episodes, the stories are no doubt unsuitable for children. Usually stories of this type arouse excitement amongst adults, who find entertainment in the erotic stories. However, the obscene and erotic nature of these stories prevented Winstedt from publishing them. Having been educated in the spirit of Victorian society, Winstedt presumably did not dare to publish such lurid tales because their publication would have damaged his reputation.

Similarly, in the modern category, examples of sex narratives can be seen in M52 - 'Tok Penghulu Bele Jugak' (The Village Chief Does the Same) by Mohd. Nor. The story depicts a villager who copulates with his cow. Suddenly, the village chief passes by and sees him in the act. Fearing exposure, the man seizes the village chief's shotgun and forces him to do the same at gun point. The final point of the story depends on the double meaning of the word "*bela*" - to look after or to copulate with. Another example, Hamzah's M14 - 'Pak Aji Kawin Muda' (A Haji Who Marries A Young Wife) revolves around an old haji and his young wife who is tricked into sex by a young man who fancies her. Unable to catch the culprit, the angry old haji asks his wife how his genitalia compare with the young mans' in size, length, hardness and hairiness. Nearly all her answers disappoint him but he is somewhat consoled to learn that he wins in one respect - hairiness. A similar scene of comparison can also be seen in M11 - 'Mengendap' (Snooping) by Azizi. A divorcee eavesdrops under his ex-wife's house while she and her

new husband have a conversation in bed, in which the new husband asks his wife how his genitalia compare with her former husband's. The culprit is pleased to begin with, but becomes annoyed and feels humiliated when he is said to have big testicles. He objects and thus reveals that he is snooping under the house.

Like other societies, the Malays also possess another type of humorous tales that revolves around groups of people as the butts of their humour. They are usually targeted and mocked for their evident or supposed stupidity. Interestingly, in most cases, this kind of stories is also associated with sex-related stories. Nevertheless, this kind of narrative is more developed in the modern form of stories than in the traditional one. On the basis of the tales recorded, these collective groups can be categorised into two separate divisions namely, 'ethnic groups' and 'the occupational groups.'

In the ethnicity division, the prime targets of laughter are the Aborigines (*Orang Asli*), Indians, Sikhs, Chinese, Westerners,³⁴ and also Malay³⁵ sub-ethnic groups such as the Minangkabau, Pahangese, Kelantanese and Javanese. All these specific groups form sub-divisions within the 'ethnic division.' For example, the Sikhs, whom the Malays refer to as *Benggali*, are usually claimed to have the habit of practicing sodomy and are ridiculed for it, although the truth of such a claim is dubious. Two of the three stories about Sikhs in the collected samples, M90 - 'Sendiri Punya' (It's My Own) and M92 -

³⁴ Normally, the Malay identified the Westerner (usually white) as *Mat Salleh* or *Orang Putih* (white people).

³⁵ The term Malay in this thesis is according to the Malaysian context which includes all the ethnic groups such as Minangkabau, Javanese, Kelantanese, Banjarese, and so forth.

'Forum,' perhaps are the best examples of such stories. The first features a male Sikh who suffers from boil on his buttock and uses a mirror to look at it. In doing so he sees his anus and simultaneously gets an erection. He is annoyed and scolds it, "'Cit!' *katanya*. "*Sendiri punya pun mau ka?*" "' ("Cit!" he said. "Even your own (anus) you want?"). The second story, on the other hand, portrays a representative of the Sikhs who gives his views on women during a forum. He says that Sikh males see women as a gramophone record : both sides, front and back, can be used ("*Itu depan boleh main, belakang boleh main*") indicating that they also like to practise sodomy.³⁶

As mentioned previously, while these ethnic-related narratives are most likely to exist in modern form, it needs to be emphasized that some elements of ethnicity do also appear in traditional tales. However, their existence is not so developed that they can be claimed to constitute a separate ethnic class. For instance, DBP's T59 - 'Kulub Kecil Kulub Besar,' depicts the involvement of two non-Malay characters, namely a Chinese and an Indian, in separate incidents.³⁷ In both incidents, they are portrayed as the numskull characters and are easily deceived by Kulub Kecil. On the first occasion, a Chinese vendor has to pay some money to Kulub Kecil to avoid conviction. The foolish vendor is accused by Kulub Kecil over the death his mother. In the second instance, an Indian textile trader is cheated and eventually lead to his death (by drowning) after he

³⁶ A similar motif can also be seen in one of the three examples about the Sikh described by Abdul Wahab Ali (1997).

³⁷ They are mentioned as *Cino* (Chinese) and *Koling* (Indian) in the story in which they should be said as *Cina* and *Keling* respectively. It is stated in such a manner because the story is told in Minangkabau dialect. However, the term *Keling* is considered as a racial abusive word especially in Malaysian current context. Such term is regularly used in Malay traditional text such as in *Sejarah Melayu* for the indication of India (*benoa keling*) and Indian. However, during the narration, the narrator quite often mix-up the term *Keling* with the terms *malbari* and *pelekat*.

changes places with the condemned Kulub Kecil, who is held in a cage by the riverside. The fool is tricked into believing that he will marry a princess if he agrees to change places.³⁸

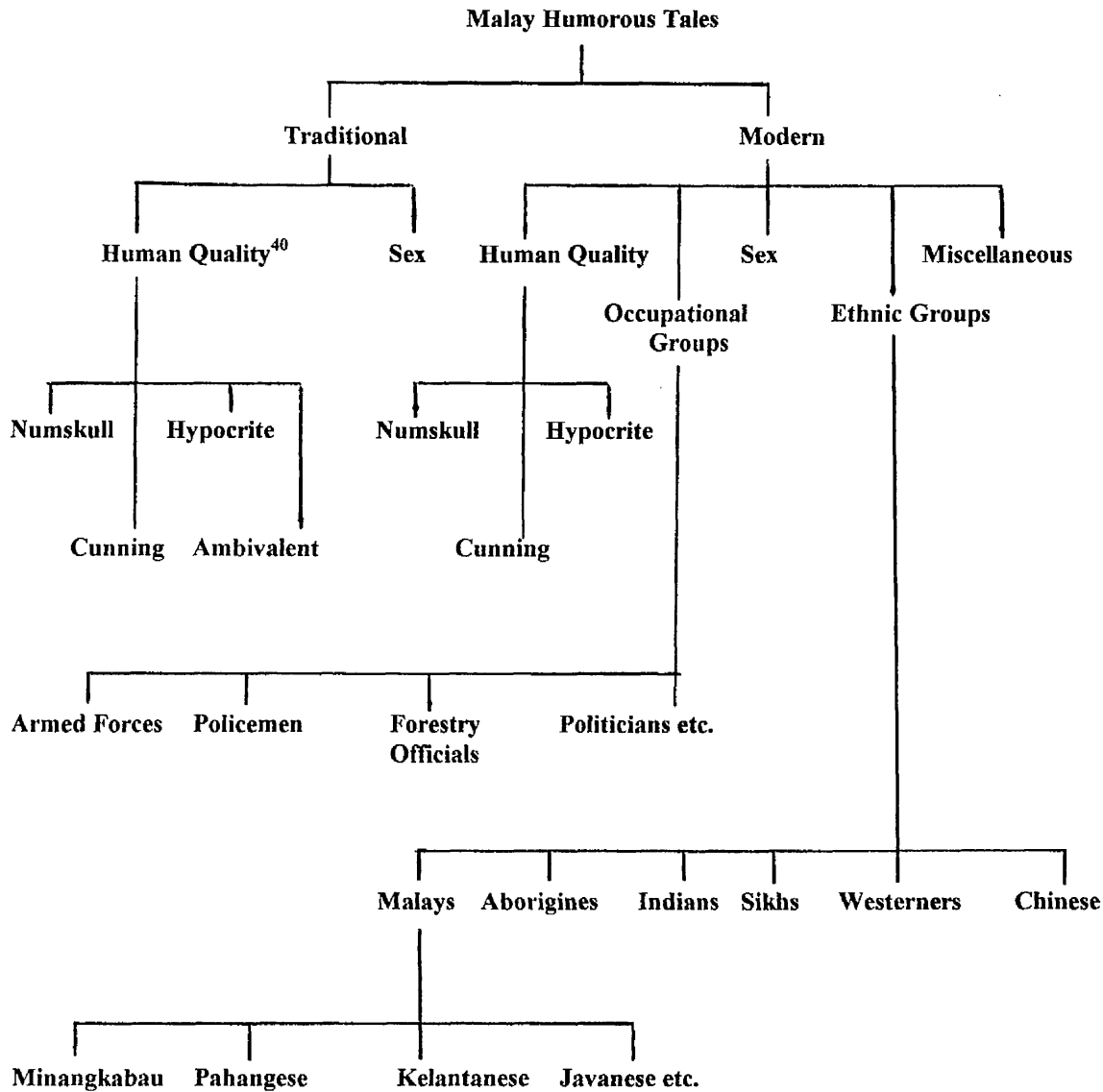
The stories about 'occupational groups' are mostly about the uniformed services - the armed forces and policemen - but include also politicians. One of the examples of this sub-division is M118 - 'Lori Balak' (The Timber Trailer) by Sarip Mara. It tells the story of a forestry official arguing with a lorry-driver, as follows (in summary) :

A forestry official stops a lorry carrying logs. He inspects the lorry and its load. Then he asks the driver how many people there are on board and how many logs they are taking. The driver replies that there are two people, himself and his assistant, and that there are two logs (*batang* - also applies to penis). The answer annoys the official. He thinks the driver is playing a joke on him. On inspection he sees that there are four logs. He asks for an explanation. The driver explains that each log has been cut into two parts. This annoys the official. Then he asks the driver to show him the lower and upper ends of the logs. However, the driver asks the official for the answer. He says that the bigger section is the lower end whereas the smaller section is the upper end. Then the driver says it is wrong as both ends are in the forest. The answer makes the official angry and speechless and he asks them to leave.

Other unclassified tales which could not be placed into any of the divisions or sub-divisions mentioned earlier form the 'miscellaneous' division. Thus, based on the collected materials, the proposed thematic classification system of Malay humorous tales is as shown in Fig. 10, as follows :

³⁸ This particular story is a variant of 'Si Luncai.' Refer Chapter Three for the full text of the story and Appendix 3 (summarised translation). For comparison, see 'Si Luncai' of Winstedt's and Sturrock's *Cherita Jenaka*.

Figure 10.
Thematic Classification of
Malay Humorous Tales³⁹



³⁹ For full listing of the classified samples, see Appendix 2.

⁴⁰ 1. **Human Quality** [Designated as Q]: Numskull [Qn], Cunning [Qc], Hypocrite [Qhy], and Ambivalent [Qam]; 2. **Sex** [S]; 3. **Ethnic Groups** [E]; 4. **Occupational groups** [O]; and 5. **Miscellaneous** [Mis].

Combination of Themes

In relation to the above thematic classification, it can be observed that not every tale possesses a single theme. On some occasions, certain tales may possess a combination of two or three themes. The tales that possess a single theme are listed according to their divisions as shown in Fig. 11 below :

Figure 11.
Single Theme Tales

Classification	Tale
Qn	T5, T6, T7, T9, T10, T11a, T11b, T12a, T12b, T13, T14, T15, T16, T17, T18, T20a, T20b, T22, T24, T25, T26, T27, T28, T29 M7, M8, M9, M15, M16, M17, M22, M26, M27, M28, M29, M30, M31, M32, M33
Qc	T32, T33, T35, T36, T38, T39, T40, T41, T42, T43, T44, T45, T49, T52, T53, T54, T55, T56, T57, T58, T59 M36, M37, M38, M39, M41
Qhy	T61, T63, T64, T65, T67, T68a, T68b, T69, T70, T71 M42, M44, M45, M46
Qam	T72, T73
S	T74, T75a, T75b, T76, T77, T78, T79 M47, M48, M49, M50, M51, M52, M55
E	M63, M69, M83, M88, M96, M105
O	M121
Mis	M125, M126, M127, M128

Fig. 11 above shows that the ambivalence theme appears only in the traditional category. In contrast, ethnic and occupational themes exist only in the modern category. Whereas, in the other divisions (viz., numskull, cunning, hypocrite, and sex), it is clear that these divisions are represented by scores of tales, both in traditional and in modern categories.

The remaining tales, which are not listed in Fig. 11, consist of a combination of two or three themes. This situation is due to the overlapping of themes in each tale. Such a result was hinted at by Propp (1968 : 7), as he strongly opposed thematic classification. He claimed that such a classification would lead to a total chaos and produce an overlapping of themes. But the case of humorous tales is an exception. It is the overlapping of themes that clearly shows who are the butts of the humour, especially the stories in the ethnic and occupational divisions.

As mentioned earlier, the vast majority of Malay humorous tales are on numskull and cunning themes. However, the clear factors that differentiate these tales from the single theme tales are the elements of identities (categorised as ethnic and occupational groups) and sex. For instance, the double theme tales such as T1, T2, T3, M1, M2, M3 and so forth, are tales of numskull theme, but at the same time they also include the sex theme. For example, Cikgu Radi's M32 and Sarip Mara's M84, 'Sudah Bayar ke Belum?' (Have You Paid?). The two stories are similar in terms of content and theme. However, in the latter story, the narrator identifies the numskull through ethnicity. By doing so he makes the story contain a double theme, (i.e., numskull and ethnicity). In this

case, the prime target of the humour is an Indian due to his stupidity. A similar situation appears in M53 and M106, 'Sekaki' (A Foot) of Mohd. Nor and Abu Zarim respectively. The latter identifies that the protagonist of the story as a soldier. Fig. 12 below, shows all the double theme narratives.

Figure 12.
Double Theme Tales

Themes	Qn	Qc	Qhy	Qam	S	E	O	Mis
Qn					T1, T2, T3, T4, T8, T19, T21, T23a, T23b, T30 M1, M2, M3, M4, M5, M6, M10, M11, M12, M13, M14, M18, M19, M20, M23, M24, M25, M34, M53, M54			
Qc			M21		T31, T34, T37, T46, T47, T48, T50, T51 M35, M40			
Qhy					T60, T62, T66 M43			
Qam								
S								
E	M58, M68, M70, M71, M72, M73, M76, M77, M78, M80, M84, M86, M87, M98, M99, M100, M101, M102, M103, M104		M89, M97		M56a, M56b, M57, M59, M64, M66, M67, M85, M90, M92, M93, M94			
O	M108, M111, M112, M116, M117, M118, M122		M113, M114		M106, M109, M110, M115, M119, M120			
Mis					M124, M129	M123		

Quite similar to the double theme tales, the triple theme tales are also marked by the compulsory presence of the elements of identity (either ethnic or occupational) and sex together. These compulsory elements then combine with one of the optional elements of human qualities, either numskull, cunning or hypocrite, to produce multiple themes. For instance, in Hamzah's M91 - The Fridge ('Peti Ais'), the multiple themes consist of a combination of both compulsory elements (ethnicity (Sikh) and sex) and one of the optional elements (numskull). Whereas the same story by Azizi, M10 - The Fridge ('Peti Ais') is classified as double-theme as there is no specification of identity (i.e., ethnic). These triple theme narratives are shown in Fig. 13 below :

Figure 13.
Triple Theme Tales

No.	Tale	Title	Themes
1.	M60	'Orang Pahang Jugal' (You're from Pahang too!)	ESQhy
2.	M61	'Orang Pahang Jugal' (You're from Pahang too!)	ESQhy
3.	M62	'Orang Pahang Jugal' (You're from Pahang too!)	ESQhy
4.	M65	'Orang Kampung Gua Musang' (A Villager from Gua Musang)	EQnS
5.	M74	'Basikal' (Bicycle)	EQnS
6.	M75	'Buah Pot' (The Pot Fruit)	EQnS
7.	M79	'Basikal' (Bicycle)	EQnS
8.	M81	'Basikal' (Bicycle)	EQnS
9.	M82	'Anak Putih' (The White Child)	EQnS
10.	M91	'Peti Ais' (The Fridge)	EQnS
11.	M95	'Mana Jantan Mana Betina?' (Male and Female)	EQnS
12.	M107	'Mengaji' (Reading Quran)	OQhyS
13.	M130	'Rokok' (Cigarette)	MisSE

From Fig. 11, 12 and 13 above, several conclusions can be drawn. Of the 216 stories collected in this study, 106 stories (50%) were on a single theme, while double

and triple themes were found in 97 stories (44%) and 13 stories (6%) respectively. Triple theme stories exist only in the modern category. This is because the identification of ethnicity and occupational groups exists only in stories of this category. With regard to sex stories, there is a clear evidence that such stories exist in both traditional and modern forms. However, they are more dominant in the latter category.

II. Classification According to the Mode of Creation

Malay humorous tales can also be classified according to their mode of creation. Considering the collected samples, four different type of tales could be distinguished and these are : i) fictional, ii) riddle, iii) actual personal, and iv) actual general.

1. Fictional

The fictional type of humorous tales is a form of imaginative work by an anonymous creator, in either traditional or modern categories. Generally, the traditional stories include well-known Malay comic personages (such as Pak Pandir, Lebai Malang, and Abu Nawas⁴¹ as well as sang kancil). On the other hand, the modern fictional narratives depict recent actions and issues. They are mainly in the form of jokes and anecdotes.

⁴¹ Mohd. Taib Osman (1963 : x) explained that, although the tale is of alien origin (Arab), it is considered part of the Malay repertoire. Malay society considered the personage (Abu Nawas) as a man who lived among themselves. He assumed that the issue of origin is outdated and it is exclusively for scholars the concerned.

2. Riddle.

Similarly, the riddle-based narrative is a piece of fictional narrative which contains a riddle. However, the main purpose of the fiction is to keep the listener (or interlocutor) from noticing that the story is a riddle. The question eventually appears when the story draws to its closure. To be exact, the fiction acts as a preface for the question. This type of narratives exists in both traditional and modern categories. There are four riddle based narratives in the collected samples, those of Amir's T61 - 'Tiga Sahabat' (The Three Friends); Najib's M39 - 'Adil' (Fair) and M109 - 'Tak Nampak' (Not Visible); and Nazari's M83 - 'Beli Kereta' (Buying Car). T61, for example, portrays three animals, a buffalo, a goat, and a wild boar planning to cross a river full of crocodiles. The animals fail to swim across and are eaten by the crocodiles, except only the wild boar. Amir then suddenly raises a question at the end of the story, "...*Jadi apa sebabnya buaya tu tak makan si babi hutan ni?...*" ("...So, why do those crocodiles not eat the wild boar?...").⁴²

3. Actual Personal

Actual personal narrative is a story based on the recollection of events which actually happened in the narrator's own personal experience. Sandra Dolby Stahl (1989 :

⁴² The crocodiles are considered to be Muslims and as Muslim they are forbidden to eat pork.

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7 March 2000

Dear Professor Hitchcock,

I am grateful to you for agreeing to act as an Examiner for the candidate named below who has submitted a thesis for the degree indicated. I enclose a copy of the Regulations and also a checklist which has been prepared for Examiners.

While the Regulations should contain all the information you require, the checklist for Examiners has been produced as a summary of the stages of the examination and who is responsible for their implementation. It is hoped that you will find it useful, but if you have any concerns or wish to seek advice at any stage in the examination process, please do not hesitate to contact the Research Degree Examinations Office here at the Senate House.

The Supervisor may, with the candidate's agreement, attend the oral examination as an observer. If the candidate has more than one Supervisor, only one may attend. The fee for examining an M Phil thesis is £85 and for a Ph D thesis £110. Please see the enclosed guidelines with regard to travelling expenses and subsistence allowances. Please return the enclosed thesis on completion of the examination.

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Supervisor: Professor V Braginsky

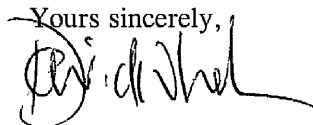
Candidate: Mr S B Md. Radzi, 61A Granleigh Road, Leytonstone, London E11 4RG

School: The School of Oriental and African Studies

Field of Study: South East Asian Languages and Literatures

Thesis Title: Malay Humorous Tales: Performance, Corpus of Oral Texts and its Study.

Co-examiner(s): Dr E U Kratz, Language Centre, School of Oriental & African Studies

Yours sincerely,


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12) termed it as personal narrative and defined it as, "...a prose narrative relating a personal experience; it is usually told in the first person, and its content is nontraditional." There are five actual personal narratives in the collected samples, those of Sarip Mara and Najib. The former contributed two stories M111 - 'Basikal' (Bicycle) and M112 - 'Bedman,' while the latter contributed three stories, M17 - 'Gila Isim' (Mad); M36 - 'Siapa Hebat 1' (Who is Smarter 1); and M124 - 'Hantu' (Ghost). The former narrator, for instance, told the stories about his experiences during his army service. In M17 for example, Najib says, "...*Jadi masa tu aku nak pegi kerja la. Naik bas turun bas. Aku tengok apasal orang ramai. Rupanya anak dia ni dah kepala tak betul, kena gila isim...*" ("...So, at that moment I'm going to work. Getting in (and) out of the bus. I look to see why there are a lot of people. Actually, there is (something) wrong with the head of this man's son, (he is) mad...").

4. Actual General

Such stories are identical to actual personal narrative but are not from the narrator's own personal experience. It is claimed that the event described is based on someone else's experience. There are three such stories, namely Tokcik's M34 - 'Tok Arab,' Nazari's M69 - 'Nasi Ambang' (The Rice Gift); and Wak Maran's M70 - 'Wak Parjo.' For instance, Tokcik says, "...*ini cerita betul, Mat.*" ("...this is a true story, Mat")⁴³ when he completes the stories. Similarly, Nazari indicates, "...*ini betul-betul*

⁴³ Mat is short for Mamat or Muhammad, my nickname.

terjadi. Hah!.." ("...it really happened. Hah!..") as he starts narrating M69. On both these occasions the narrators claimed that the stories they told were true.

III. Classification of Heroes

The characters engaged in Malay humorous tales are diverse. They include human and non-human subjects.

In traditional narratives, the characters include the royalty : kings, queens, princes and princesses. Among the dignitaries the prime minister (*perdana menteri*) is usually mentioned. The other court officials often mentioned are lower rank assistants such as warriors (*hulubalang*); servants (*khadam*); and ladies-in-waiting (*dayang*). Generally, none of these characters are named except the monarch in Abu Nawas tales, Sultan Harun al-Rashid. Other than this, the monarch may also be identified by his title, e.g., Sultan Pahang and Raja Banjar in T74 and T79 respectively.

The other human characters in the traditional narratives are the ordinary people, mainly village folk. Among the village folk there are : the village chief (*tok penghulu*), the imam, and *lebai* (a person who is regarded as having sufficient religious knowledge and is accepted by the community around him), as the village 'nobility.' However, the most popular comic figure among the village folk is Pak Pandir. Furthermore, Malay humorous tales also find their characters among the disabled. These characters include

the blind, deaf, and limbless such as Si Pekak (The Deaf), Si Buta (The Blind) and Si Bodek (The Hernia) in T29 and Si Kudung (The Mutilated) in T9. In some cases, the comic figures are named after their peculiar negative attitudes. For instance, in T16 the protagonist is named Si Bakhil (The Miser) because of his miserly behaviour. Further examples are the two figures in T67 named Tandang Lekat (Sticky Visitor) and Bakar Kikis (Burn Scraper). The former gets her name from her bad habit of staying too long at houses she visits. Whereas, the latter gets her name from her constant burning and scraping of the tapioca in the presence of her guest.

On the other hand, frequently the characters of humorous tales are animals. The wild beasts concerned are the crocodile, bear, tiger, python, and elephant while the domestic ones include mouse, chick, duckling, camel, pig, cow, buffalo and dog. There is also a holy character portrayed in the figure of Nabi Sulaiman (Solomon). However, it is in the escapades of sang kancil that Nabi Sulaiman often appears. Interestingly, except in T39 (where he acts as a mediator), the character usually appears only in name but not in person. Sang kancil uses the name to scare off his enemies. Nabi Sulaiman also appears in other tales portraying animals, when he plays a similar role (viz., he appears only in name).⁴⁴ Other than animals, the non-human characters include ogres⁴⁵ and ghosts.⁴⁶

In contrast, the characters in modern narratives are anonymous and are generally identified by their race, social status, or occupation. According to their occupations,

⁴⁴ For example, see Pak Soud's T19.

⁴⁵ For examples, see T5, T72, and T73.

⁴⁶ For further examples, see M2, M6, and M12.

characters drawn in modern narratives often from two groups of people, those of lower and higher status. The lower status group are the village folk, taxi drivers, farmers, imams, and members of the army; whereas, the higher status group includes doctors, lawyers, bankers, politicians, and ministers.

On the whole, these characters, whether human or non-human, are characterized with either a positive quality, e.g, cunning, and quick-wittedness, or negative ones such as stupidity, slow-wittedness, greed, and hypocrisy. In the case of animal tales, in general, the weaker, smaller, and more lowly figures in the reality are equipped with positive qualities which help them to out-smart their bigger and stronger enemies or rivals.

In this connection, several types of roles played by these characters can be distinguished. The common roles played in Malay humorous tales by the heroes are those of : 1) numskull; 2) cunning; 3) trickster; and 4) mediator.

1. Numskull

Judging by the collected samples, there is no doubt that Malay humorous tales are heavily anchored to numskull roles. In most cases, the numskull figures are portrayed as blundering fools, buffoons, and silly people. This is clear from the classification of plots

(see Section IV below). The first three categories of the classification focus on the misinterpretations committed by the characters playing the role of the numskull figures.⁴⁷

Heda Jason (1972 : 7) in her study of Jewish-Near Eastern numskull tales states that in general the numskull population is symbolized by groups of low social status and groups standing on the margins of society. She elaborates the social identity of the numskull as follows :

“We see peasants, shepherds, untouchables (Yemenite *ahdam*); monks - members of a social class the image of which is negative in the eyes of the narrating society; women - the social position of which is lower than the men's in the society we are dealing with, and once, a child; inhabitants of a provincial town (Chelm in Poland and Homs in Syria) or of a backward region (Kurdistan), Arabs - members of an ethnic group despised by the narrating society.”

Furthermore, Jason (1972 : 9 - 11) distinguishes the numskull's actions in two groups, namely actions which imply lack of knowledge of basic attributes of objects and basic technology, and actions which reveal that the performer lacks the ability to apply non-deductive rules of inference. Examples of the former group of actions are : objects are thought of as having qualities of living beings; animals are thought of as having human qualities; there is a lack of acquaintance with qualities of the human or animal body; false ideas about qualities of objects are held; there is a lack of knowledge in husbandry; a lack of knowledge of everyday objects; and there is no ability to solve simple technical problems. Whereas, in the latter group, the numskulls are apparently acquainted with the world around them, but their way of thinking reveals inappropriate

⁴⁷ Refer Appendix 3.

applications of non-deductive rules of inference. It is this lack which leads them to absurd conclusions and consequently, absurd decisions. Jason's view was strongly supported by Lalita Handoo (1983 : 258 - 261), as it is parallel to the Indian data. She also identified the Indian numskull characters according to Jason's description above.⁴⁸

Jason and Handoo clearly focus their numskull figure only on human personages. Their numskulls' identities partly resemble the numskull figure in Malay humorous tales. However, in the terms of this study, the numskull figure is a category of any character, whether human or non-human, who performs silly actions. No numskull figure in Malay folklore is specifically located in a certain geographical location. Malay numskull characters are found in both urban and non-urban groups; in non-Malay ethnic groups; and include non-human subjects. In human form, the commonest numskull figure in Malay folklore is Pak Pandir, while in terms of collective groups they are the Aborigines and Chinese *mualaf* (recent embraces to Islam).

Likewise, the Malay numskull is also portrayed as possessing both qualities mentioned by Jason, (i.e., lack of knowledge of basic attributes of objects and basic

⁴⁸ According to Handoo, the numskulls in India are the inhabitants of Bhainswala in Haryana, Shikarpur in Punjab, Bhogav in Uttar Pradesh, Kottazham in Kerala, Baro in Bihar, and Aaluur and Tippanamapatti in Tamil Nadu. It also located in symbolic geographical names such as "Tsotalhom" in Kashmir and "Pedgav" in Maharashtra. The numskull also represents by the non-urban groups such as villagers, peasants, shepherds and to a social or ethnic group different from the narrator's own. Furthermore, the numskull is also described as a person within the narrating society based on its attitudinal or behavioural state who act differently from the normal person such as the numskull husband and a stupid boy of normal parents. Handoo also claims that, at the level of kingship relations and attitudes, the Indian's numskull is strongly portrays by the son-in-law figure. Although in reality, such a figure holds a superior position but in folklore it is symbolically being mock.

technology; and inability to apply non-deductive rules of inference.) The following examples, support the numskull's possession of the former quality :

- i. Pak Pandir bathes his child in boiling water (T24).
- ii. Pak Pandir buys a sickle which he takes to be a buffalo (T22).
- iii. A princess mistakes the penis projecting from under a pile of dried leaves for a mushroom (T30).
- iv. A *tapai* (fermented food)⁴⁹ seller thinks that her vagina has eaten the *tapai* and curses it (M25).

With regard to the latter quality, (inability to apply non-deductive rules of inference, which leads to absurd decisions), in most cases, although the numskulls are familiar with the world around them, yet, in confronting certain situations or problems, they think awkwardly, with the result that they make bizarre decisions. Perhaps the best examples of this are the following :

- i. Minah follows her son's example and climbs a guava tree so as to receive some money from the imam. However, she wears only a sarong and not her panties. Instead of giving her RM5.00 as he did to her son, the imam only gives her 20 sen to buy a razor (indicating that she should shave her pubic hair) (M24).

⁴⁹ It is usually glutinous rice or tapioca.

ii. Lebai Malang paddles downstream when the tide is coming in, and later paddles upstream when it is going out. In both occasions, he misses the feast (*kenduri*) due to his stupidity and greed because he paddled against the current (T28).

iii. A student in an adult literacy class during a minister's visit takes the teacher's signal (waving his hand to indicate the word *tangan* (hand) written on the blackboard) mistakes it for 'penis' and shouts it to the minister (M5).

iv. A bear and a tiger run away in fear and break their tails when they hear a roaring sound made by sang kancil. Sang kancil shouts loudly claiming that the tiger's father owed him a white bear, but has paid him with a black bear instead (T56).

v. As for the Chinese *mualaf*, they are portrayed particularly as ignorant in matters concerning the praying practices (M98, M101, M103). In M98 for instance, the *mualaf* is told to copy what other people do during prayers. Some naughty boys flick his testicles from behind and he copies them by flicking the imam's testicles. He mistakes the boys' action for part of the praying routine and considers it should be imitated.

2. Cunning

The cunning heroes in the narratives mostly appear as rivals of the numskull figures, especially in the deceit - deception tales.⁵⁰ In most such tales, the cunning characters succeed in deceiving their victims, who are usually characters playing the role of the numskull. Examples of tales which portray cunning characters are : T5, T26, T46,

⁵⁰ Refer Appendix 3, see especially the fourth division of plot type in deceit-deception tales.

T47, M32, and M36. For instance, M32 - 'Sudah Bayar ke Belum' (Have You Paid?) narrated by Cikgu Radi, depicts a farting incident in a taxi. The story is as follows (in summary) :

One day a taxi is traveling in a rainy day. The wind shields are shut to prevent the rain from entering. The situation makes the car hot. Unfortunately there is no air-conditioning then. Suddenly one of the passengers breaks wind in the car. The driver is annoyed and wants to catch the culprit. He asks his passengers but no one admits responsibility. When they reach their destination everybody pays their fares. Suddenly, the driver shouts that the person who farts has not paid. Then one of the passengers replies that he has. He mistakes the driver's intention and now everybody knows he is the culprit.

Tales of cunning also include the adventures of Abu Nawas (T40, T41, T42, T43 and T44). His tricks and pranks were often intended to make a fool of Sultan Harun al-Rashid.

3. Trickster (Ambivalent figure)

It appears that a few of the above comic characters also play the role of a trickster figure. According to *The Encyclopedia of Religion* (1987 : 45) trickster is a name given to a type of mythic hero distinguished by his skill at trickery and deceit as well as by his prodigious biological drives and exaggerated bodily parts. He is a comic and amoral character, who is sometimes human but more often animal in shape. As an animal, it is noted for its agility and cunning. Furthermore, the trickster sometimes plays the role of the culture hero.⁵¹ Therefore, the trickster figure is an ambivalent character. He is an

⁵¹ A mythical archetypal figure, the transformer who introduced fire, agriculture tools, or even death to the human world. In a mythic age at the beginning of the world, helped to mould human culture into its familiar form, *The Encyclopedia of Religion* (1987 : 45). A culture hero is a mythological figure who is credited with having invented or discovered such things as fire, iron, farming, and writing, or having shaped society such as by instituting marriage, *The New Encyclopedia Britannica* (1974 : 228).

embodiment of ambivalent qualities, positive and negative aspects; good and bad; cunning and stupidity; sharp-wittedness and slow-wittedness. He is protective and selfish; moral and immoral. By these ambivalent qualities, a trickster deceives and manipulates his dupe through his sharp-wittedness. In contrast to that, he too can be deceived and manipulated due to his slow-wittedness, and thus become a dupe.

The Malays, too, possess their own trickster figures like other societies.⁵² Among the characters who possess such ambivalent qualities are Pak Pandir and sang kancil. The former for instance, although he is often portrayed as a numskull,⁵³ may also in certain episodes change his role to a trickster figure. In T33 ('Kerak Nasi' - Rice Crust), T49 ('Pergi Belayar' - Sailing), T50 ('Burung Gekgek' - The Gekgek Bird) and T51 ('Dara' - Virginity) for instance, Pak Pandir is depicted as a villainous and cunning figure. In T33, Pak Pandir who is lazy, out-smarts a farmer and gains a piece of land after winning a bet. In T49 he is depicted as a glutton who tricks his wife, saying that he wants to sail away, but hides himself on the shelf and eats the food which his wife has prepared. In T50 and T51, Pak Pandir is portrayed as a lecherous and amoral person who plays tricks on his victims to satisfy his lust.⁵⁴

⁵² The trickster figure of the Winnebago tribe of the North American Indian is Wakdjunkaga (Paul Radin, 1956); Maui-tikitiki-a Tarangga or normally known simply as Maui (the other name which he earned is Maui-tinihanga or Maui-of-a-thousand-tricks) is for the Polynesians (Katharine Loumala, 1949) and (Johannes C. Andersen, 1928); and Si Kabayan for the Indonesian Sundanese (Achdiat K. Miharja, 1963); and for the Yoruba people of the Western Africa is the tortoise, Ijapa (Ropo Sekoni, 1994). In the case of African trickster tales, J.D. Edwards (1978 : 1 - 6) states that it had traveled abroad since they are told whenever African people have settled in the American continent. The close parallels between the animals who play the role of principal trickster in Africa and the New World would appear to indicate a strong historical connection between the folktale traditions.

⁵³ Refer to Appendix 3, especially the first type of plot : 'Order - misinterpretation of it,' which mainly consist of Pak Pandir playing the numskull role.

⁵⁴ For more examples of Pak Pandir's villainous cunning role, see Sweeney's collection (Sweeney, 1976).

This evidence shows that Pak Pandir actually plays a dual role in his escapades, numskull and cunning. He possesses ambivalent qualities, a positive and negative side in him. Although his cunning quality cannot be denied, he uses his intelligence in various negative ways instead. This results in his possessing a negative image in terms of attitudes, actions, and thinking, and being the cause of all sorts of troubles. Furthermore, this evidence affirms Sweeney's claim (1976 : 15) that Winstedt and Sturrock ignored such role in their edition of 'Pak Pandir' tales in *Cherita Jenaka*.⁵⁵

Similarly, in animal stories, the trickster role is played by the sang kancil character.⁵⁶ In his escapades, sang kancil often used his sharp-wittedness to trick and fool his enemies in order to save his life. In T45 for instance, sang kancil tricks his oppressor, the tiger, several times and succeeds in killing him. His prankish acts include stating that the hornets' nest is Nabi Sulaiman's gong; and that a python is Nabi Sulaiman's belt. On both occasions, the tiger blindly believes and puts himself in danger. This affirms Philip Frick McKean's claims that sang kancil is the trickster figure in Malayo-Indonesian folklore.⁵⁷ In contrast, although sang kancil is regarded as the cleverest creature in Malay folklore, he can also be deceived. Usually he is tricked by a much smaller creatures than himself.⁵⁸

⁵⁵ In fact, Sweeney (1994 : 7) claimed that Winstedt was intrigued when he learned that in oral nature there are dozens of 'Pak Pandir' tales which are not merely limited to the one he had published.

⁵⁶ See Chapter Three, for 'sang kancil' tales : T38, T39, T45, T53, T54, T55, T56, T57 and T58.

⁵⁷ Further detail, see Philip Frick McKean (1972).

⁵⁸ See O.T. Dussek's (1925) edition of *Hikayat Pelandok*. In one of the episodes of the 'Hikayat Sang Kancil' for instance, sang kancil is depicted as a pompous character. He is deceived and fooled by a group of snails in a race competition. For comparison of a similar motif, see T52. But the role of the pompous character is played by an eagle.

4. Mediator

Another significant role often found in Malay humorous tales is the mediator. In such role usually a character acting as a middle man settles problems that arise between parties that are in dispute. In traditional narratives the mediator roles are usually played by Nabi Sulaiman, a king, or a judge (*hakim/kadi*). In T39 - 'Sang Kancil dengan Memerang' for instance, the mediator is Nabi Sulaiman. He arbitrates over the dispute between the otter and sang kancil who is accused of killing the former's siblings. In contrast, sometimes, sang kancil may also act as a mediator in his escapades.⁵⁹ In modern narratives, the village chief (*penghulu*) and police are the most likely figures to be depicted as the mediators. In M71 for instance, the mediator is a policeman whereas in M86 this role is played by the village chief.

IV. Classification of Plots

Sweeney (1976), classified 'Pak Pandir' tales according to their plots on the basis of comparison. Although he focused only on 'Pak Pandir' tales, the article is without doubt the first thorough examination of the subject matter, which also uses oral materials. In the groundwork to his classification scheme, Sweeney criticized Thompson's; Aarne-Thompson's and Propp's systems of classification. He claimed that

⁵⁹ See 'Hikayat Sang Kancil' of Dussek's edition of *Hikayat Pelandok*. In one of the episodes, sang kancil played the role of the mediator to settle the dispute between a crocodile and a buffalo.

these schemes are inapplicable to his data.⁶⁰ As a solution, Sweeney suggested an alternative approach to analyse his data, which is the comparison of plots in which there is clear evidence that Propp's basic principle of plot analysis was adapted, i.e., the idea of function as the invariant of hero's actions but not Propp's scheme as a whole.

In his findings, Sweeney revealed the existence of several plot types. Regarding the tales, he perceived some general similarities. He stressed that 'Pak Pandir' tales consist of two key elements namely : a) a situation or action and b) a reaction to it. In the vast majority of instances, the reaction is in terms of misinterpretation or misjudgment of the action or situation presented. Considering the collected materials, characteristically they show numerous resemblances to Sweeney's. In this respect, Sweeney's method perhaps would be the appropriate way to deal with the analysis of the plot. However, some modifications to the method are inevitable.

Sweeney's first, second, third and fourth plot types are based on the key elements of action or situation and misinterpretation of it. However, in dealing with his classifications, Sweeney stressed the existence of a certain framework. In his first plot-type, the framework consists of a sequence of basic elements arranged as follows: i) *order*; ii) separation; iii) *misinterpretation of order*, with possible dire result; iv) reunion; v) revelation; and vi) reproach.⁶¹ Thus Mak Andih gives Pak Pandir an order. When they

⁶⁰ Refer note 9 of this chapter.

⁶¹ Emphasis is in original.

are separated, the latter usually misinterprets the order. The truth is discovered when they are reunited.

In the second plot-type, the sequence of elements is as follows : i) order; ii) separation; iii) attempted solution of order; iv) *action or situation presented*; v) *misinterpretation* with possible dire result; vi) non-solution of order; vii) reunion; viii) revelation; and ix) reproach.⁶² Quite similar to i, ii, and iii in the first plot-type, Pak Pandir is presented with a situation (or action of a third character) in iv, which then leads to his misinterpretation of the order. Not only does he fail to resolve the problem presented, but in his attempt to do so, he aborts his original task. Sweeney claims these first and second plot types as the typical Pak Pandir plot types.

The third plot-type is identical to the second plot-type but it lacks the conventional framework as it only consists of : a) a situation; and b) misinterpretation. In this type usually Pak Pandir is alone and encounters a situation. He misinterprets the situation and makes a fool of himself in a silly way. The fourth plot-type also lacks the conventional framework but the situation to be misinterpreted arises from the action or remark of a second character.

Sweeney's fifth plot type is concerned with the deceit-deception type of tales. However, the intention to deceive is not considered by Sweeney. He distinguishes two

⁶² Emphasis is also in original.

types of deceivers namely; the numskull and the normal person. The distinctions of the deceivers are essential because the protagonist, Pak Pandir possessed an ambivalent character. This character may appear as a numskull in one tale and as a trickster in another.⁶³ This deceit-deception type of tales is divided into two categories; a) deception of a numskull, and b) deception of a normal person. The character in the former plot type (5a), is presented with a 'ready-made' wrong interpretation that he has to accept. Here, in most instances, the deceived party is Pak Pandir and the deceiver is Mak Andih who punishes him for laziness and greed.

On the other hand, in the deception of a normal person (5b), the wrong interpretation is suggested by the situation. The deceived party accepts the situation because he considers it the most logical explanation of the phenomena presented. Sweeney explains that there are three factors that may produce the ambiguity of such a situation. These factors are, i) cunning; ii) a bizarre action (usually a reaction to a previous situation or action); and iii) a coincidence or incredible occurrence (the result of some previous action). For example, in tale 72 (according to Sweeney's division), Pak Pandir defecates and his excrement falls under the house onto the back of a passing tortoise. When he investigates, he is happy to see his excrement is able to move of its own accord.

⁶³ Refer 'Classification of Heroes,' especially on 'Trickster (Ambivalent figure)' in this chapter.

Based on the criteria above, and regardless of the framework (i.e., the sequence of elements), but with an exception in the first plot type, several plot types could be revealed. However, Sweeney's second plot type is omitted.

1. Order - misinterpretation of order

In the first type (tales 1 - 10) the plot follows the same pattern as in Sweeney's scheme. Similarly, the basic elements are an order and misinterpretation of it. It is also identical in terms of the arrangement of the basic elements in the framework. They are; i) order, ii) separation, iii) misinterpretation of order, with possible dire result, iv) reunion, v) revelation, and vi) reproach. The fact that this plot type possesses a similar pattern is because it contained mainly Pak Pandir tales that are the prime target of Sweeney's analysis.

In all the tales of this type, the protagonist receives an order to carry out some task. Separation is essential to enable the protagonist to misinterpret the situation. The separation is made either by the character who delivers the order or by the character who receives it. In the former case, it is usually an *in situ* task since, for instance in tales 3 and 4, the character who gives the order has to depart. The truth is discovered when both parties are reunited. In the case of tales 8 (T72) and 9 (T73), which are 'Pak Pandir' tales, it does not follow the same pattern of framework because in both instances the tales contain more interdependent or bound episodes. However, these two tales are placed

under the first plot type because the characteristics of division (i.e., order and separation) are more striking.

2. Actions/situations - misinterpretation

The second type (tales 11 - 51) consists only of the key elements of a situation and misinterpretation. In all the tales the protagonist is presented with a situation. Then the character would perform the act of foolishness in attempting to resolve the problem. The difference between this type and the first is that the element of separation is not essential for the protagonist to misinterpret the action or situation presented. In tales 40, 41, and 42 for instances, the misinterpretations of the situation are made by a group of characters, and in these cases they are Aborigines. The result of the misinterpretation may or may not produce a bizarre or dire result.

3. Actions/situations - misinterpretation made by the second character

In the third plot type (tales 52 - 78), the misinterpretation of the situation arises from the action or remark of a second character. In most cases, the protagonists provide a situation and the second character misinterprets it, as in tales 61, 62, 65, 68, 71, 72, and 73. In tale 62 for instance, a boy is trained by his grandfather to say that he wants to sing whenever he urinates. However, when his grandfather is not around, his grandmother misinterprets the routine and asks the boy to sing close to her ear. In certain tales in this

group, double misinterpretations occur and are made by the third and fourth character. For instance, in tale 53, a thieving tiger is scared when it hears the shepherd's wife mentioning the dusk ghost. The tiger mistakes one of the two thieves for a dusk ghost and the thieves mistake the tiger for a goat.

4. Deception - positive result to the deceiver

With regard to the importance of intention in the act of deceit, and regardless of the behaviour of the character performing it (whether numskull or normal person), the deceit-deception tales in the collected material mainly focus on the result of the deception. In all the occurrences, the character who performs the act of deception is a normal person and the act is performed with intent. The deception is usually performed as a retaliation for a previous incident or to gain advantage. Through modifications such as the above, the deceit-deception type of tales can be distinguished into two types : deception with positive result and deception with negative result.

In the former plot type (tale 79 - 115), the protagonists of all the tales succeed in their act of deceit. In numerous cases, the act of deceit arises because of : i). anger over previous incidents, hence as a form of revenge; ii) saving life; or iii) achieving certain goals (sex, marriage, food, land and so forth). Examples of tales involving the first cause are : as tales number 81, 92, and 93. In tale 92 for instance, the protagonist retaliates against the sugarcane farmer in a form of revenge. He feels insulted because the farmer

ignored his request to buy a stick of sugarcane in an earlier incident. The farmer preferred to sell only if the buyer wanted the whole crop. In tales 102, 103, 104, and 105, the deceiver, mousedeer (*sang kancil*), succeeds in deceiving the predators to save his life. Whereas, in tale number 87, the protagonist succeeds in deceiving two families in order to have sexual intercourse with their daughters. In most cases, the truth is discovered only after the acts of deceit have occurred.

5. Deception - negative result to the deceiver

In this group (tales 116 - 120), the deceiver fails in his/her attempt to deceive and this usually produces a bizarre or dire result. Tale number 117 for example, portrays how the deceivers fail to fool the target and end up losing their penises, which are cut off. In tale number 116, however, both parties try to deceive and kill each other to gain their stolen gold. In the end, all the three thieves die because of their greed.

6. Climax - bizarre reaction to the situation/action or solution of a problem

In this plot type (tales 121 - 172), the climax of the tale is a bizarre reaction to a situation/action or solution of a problem. Sweeney distinguished two plot types in this category. First, 6a) the climax of the tale is a bizarre reaction to a situation/action or solution of a problem; and secondly, 6b) the climax is a result of some external factor

outside the control of the *dramatis personae*. In this respect, however, only the former category is considered in this study.

7. Miscellaneous

In this group (tales 173 - 176), the tales are mostly in riddle form and usually lack a plot.

The presentation and comparison of the tales follows Sweeney's method (1976 : 31). Each tale is dealt with separately. The versions of a tale are compared with one another. The most typical version of each tale acts as the 'key version' and is presented in a detailed summary. The summary is divided (quite arbitrarily) into a number of points and each point is designated a number. The compared versions follow the points noted below :

a) Omission of a point number indicates that the point in question is identical to the key version.

b) Deviations from the key version are noted under the respective point numbers.

c) Point numbers in square brackets indicate that the points in question are not found in that version. Where other items replace a missing point, these are noted after the square brackets.

d) Where a point in a compared version contains more details than the key version, those details are noted under the point number in question, to which is added a plus sign '+.'

An example of the comparison of the tales can be seen in Fig. 14 which comprises M101, M98 and M103 in tale number 10 below :

Figure 14.
The Comparison of Plots⁶⁴

10

- M101 1 A Chinese *mualaf* (recently converted to Islam) is asked by his wife 2 to go to Friday prayers. 3 He tells her that he does not know how to perform the prayer. 4 His wife asks him to copy people in front of him. 5 Then he sets off to the mosque by bus. 6 After paying 50 sen for the bus fare 7 he has another 50 sen coin left and puts it in his pocket. 8 Coincidentally he sits in a row with other fellow *mualaf*. 9 During the prayer (a mass prayer) and during *sujud* (bowing in kneeling position so that the forehead touches the floor) the coin drops out 10 and rolls to the *mualaf* next to him. 11 He is also about to *sujud*. 12 Unaware of the coin he palms it. 13 The former worries that the latter might take the money and make him walk home. 14 Then the former whispers to latter telling that his money is under his palm 15 and ask him not to take it. 16 The latter lift his palm 17 and see the coin. 18 He is annoyed 19 and replies that he is not interested in the money. 20 Suddenly, the next *mualaf* beside them tells that it is forbidden to talk during prayer. 21 The fourth *mualaf* then states that he is lucky for not talking. 22 However, the fifth *mualaf* question the fourth *mualaf*'s action. 23 In the end all their prayers are faulty. 24 When he returns his wife asks him to go for *asar* (evening prayer) at the prayer place. 25 He tells his wife that he did not know the prayer. 26 His wife asks him to follow the imam. 27 He prays behind the imam 28 and follows the imam's action. 29 During *rukuk* (bow from the waist) his cap touches the imam's testicles. 30 This makes the imam angry. 31 As the imam stands he kicks the *mualaf*. 32 The *mualaf* remembers his wife's advice. 33 He kicks the person behind him 34 and made them fall. 35 After the prayer the imam chases him around the village in anger. 36 He chases the *mualaf* until he is out of breath 37 and dies.
- M98 1 seeks advice concerning praying from imam and some people + his testicles are big; [2 - 3]; 4 imam and some people; [5 - 27]; 28 + during *sujud* some naughty boys flick his testicles; [29]; 32 from imam and some people + follows it + flicks imam's testicles + imam kicks him + he kicks to the back (but kicks into the air cause there is nobody) + asks imam whether his prayer is valid (cause imam's kick hit him and his kick did not hit someone); [33 - 37].
- M103 1 three *mualafs* + imam invites them to pray together + explain some basic rules (not to talk and walk); [2 - 8]; 9 not a coin but a big mouse passes; [10 - 13]; 14 talks saying that a big mouse passes; [15 - 19]; [24 - 37].

⁶⁴ For the full account of the presentation and comparison of the tales, see Appendix 3.

From the classification of plots above, it can be stated with certainty that Malay humorous tales are mainly anchored upon the numskull tales. The first, second, and the third plot types, for example, are dominated by misinterpretation actions, which clearly indicates that the acts are performed by numskull figures. Similarly, in regard to the deceit-deception stories (particularly in the fourth plot type), the deceived parties are also portrayed in the numskull figures who perform silly actions.

Variant

In connection with the classification of plots, it is noticeable that some of the collected samples possess variants. Usually these anonymously created humorous stories are similar in terms of content but slightly different in their description of characters, settings, and the sequence of episodes in the story. They belong to Malay society as a whole and are transmitted by word of mouth, and in the process of transmission, variation occurs. The sequence of the story may be altered or it may include innovations; descriptions of the characters change; and settings are placed in other locales. All these variations are clearly shown in the "Classification of Plots Scheme."⁶⁵

Perhaps, a comparison of Nazari's T8, Pak Soud's T19, and Hamzah's M75 may best reveal that these tales are variants of the same basic story. The first two tales entitled 'Buah' (Fruit), while the latter is 'Buah Pot' (Pot Fruit) as named by Hamzah himself

⁶⁵ Refer to Appendix 3 for the full account of all the variants.

after the farting incident in the story. Nazari and Pak Soud describes the character as a Malay couple, whereas Hamzah describes it as an Aborigine couple instead. All the stories are set in the forest. Nazari describes the couple as they go into the forest to look for firewood. While Pak Soud and Hamzah describe them looking for rattan instead. These stories tell how the couple saved themselves from the tigers on separate occasions by bending head over and presenting their naked bottoms to the tigers. On the first occasion, it was the man who was confronted by tigers. The ignorant tigers refrained from eating the fruits (actually the man's testicles) as they considered them unripe. However, on the second occasion, the man's wife went to the forest instead as he has avoided coming, being scared after the earlier incident. When she bends over, the beasts are annoyed when they see the fruits are missing and leave the scene in dismay.

Among other tales in the collected samples that are variants of each other are those listed in Fig. 15 below :

Figure 15.
Variants of Tales

No.	Tale	C.O.P ⁶⁶	Narrator
1.	T3. 'Makan Angin' (Jaunting) T31. 'Pak Itam' T47. 'Tukang Berus' (The Scrubber) T48. 'Khadam dengan Tuan Puteri' (Servant and Princess)	85	Bob Haji Manan Tokcik Tokcik
2.	T60. 'Lidah' (Tongue) T62. 'Lidah' (Tongue) T66. 'Lidah' (Tongue)	128	Aji Azizi Cikgu Senin

⁶⁶ The numbers listed in Fig. 15 above are the tale numbers according to the Classification of Plots (C.O.P), see Appendix 3.

3.	M2. 'Banyak Lagi!' (Plenty More!) M6. 'Banyak Lagi!' (Plenty More!) M12. 'Banyak Lagi!' (Plenty More!)	23	Abu Zarim Aji Azizi
4.	M4. 'Syurga' (Heaven) M23. 'Syurga' (Heaven)	135	Abu Zarim Cikgu Senin
5.	M74. 'Basikal' (Bicycle) M79. 'Basikal' (Bicycle) M81. 'Basikal' (Bicycle)	39	Hamzah Mohd. Nor Tokcik
6.	M10. 'Peti Ais' (Frige) M91. 'Peti Ais' (Frige)	157	Azizi Hamzah
7.	M20. '50 sen' M24. '20 sen'	60	Nazari Cikgu Senin
8.	M32. 'Sudah Bayar ke Belum?' (Have You Paid?) M84. 'Sudah Bayar ke Belum?' (Have You Paid?)	109	Cikgu Radi Sarip Mara
9.	M47. 'Tiga Kali Saja!' (Three Times Only!) M50. 'Tiga Kali Saja!' (Three Times Only!)	66	Abu Zarim Hamzah
10.	M53. 'Satu Kaki' (A Foot) M106. 'Satu Kaki' (A Foot)	76	Mohd. Nor Abu Zarim
11.	M60. 'Orang Pahang Juga!' (You're From Pahang Too!) M61. 'Orang Pahang Juga!' (You're From Pahang Too!) M62. 'Orang Pahang Juga!' (You're From Pahang Too!)	146	Abu Zarim Azizi Hamzah
12.	M99. 'Ayam Mas' (Golden Chicken) M100. 'Ipoh Mali' (From Ipoh)	162	Azizi Cikgu Senin
13.	M102. 'Lanrau' (Fluent) M104. 'Lanrau' (Fluent)	46	Cikgu Radi Yusop Vespa

Figure 15. shows more than 10 stories in the analysed sample are quite similar particularly in terms of content, but differ slightly in various aspects. It is unclear which of these tales can be considered the original version. Interestingly, some of the narrators live far apart and are unknown to each other, and yet they produce the same stories. This shows that such stories are popular and transmitted widely throughout the nation.

In conclusion, Malay humorous tales can be classified according to four different classification systems : thematic; by mode of creation; by heroes; and by plots. The thematic classification scheme is not in anyway limited to only the five popular Malay humorous tales,⁶⁷ and enables one to classify any humorous tale, whether in the traditional

⁶⁷ Pak Pandir, Pak Kadok, Pak Belalang, Si Luncai, and Lebai Malang.

or the modern categories. Classification according to the mode of creation reveals that such tales consist of four different types : fictional; riddle; actual personal; and actual general tales; whereas the classification by heroes show that the main heroes of the tales were the numskull, the cunning character, trickster and mediator. Lastly, the classification of plots reflect the actions performed by the main heroes. These classification schemes, particularly, the classification by heroes and plots can be used to determine and explain what usually arouses the Malays to laughter. This will be discussed in the following chapter together with the linguistic and literary features of the tales with special references to the aspects of poetics in Malay humorous tales.

Chapter Five

Poetics

Linguistic Features of Malay Humorous Tales

Colloquial Presentation

Malay humorous stories are presented in the medium of everyday conversation (c.f., Sweeney, 1976 : 18). Although the presentation is of non-stylized form,¹ it also possesses aesthetic elements in its delivery. However, this aesthetic impact lies in the capability of the teller to exploit the colloquial usage of the language so as to make the story more expressive and bring it closer to real life. In this colloquial presentation the storyteller may employ in the process various languages, including dialect and foreign languages. However, this ability differs considerably from one storyteller to another.

¹ Sweeney (1972a : 63 - 72; and 1973 : 3) distinguishes between two kinds of language and presentation for stories, stylized and non-stylized. The stylized form employs some definite distortions of grammar and pronunciation; special words and phrases; and various other devices which result in a 'heightened' form of the local dialect. It is presented according to a mode of linguistic expression uncommon in everyday speech. This stylized form is practised exclusively by the professional performers and is best seen in the most developed genres of oral literature such as *wayang kulit* (shadow-play). Phillips (1981), also observed a similar style of presentation in *sijobang* (the singing of a narrative poem about a hero called Anggun Nan Tungga) performed professionally in Payakumbuh, Western Sumatra. The language used (viz., the local Minangkabau dialect) differed from ordinary speech in many ways. He confined these differences to two aspects, namely, vocabulary and grammar. The former overlaps with the daily speech to a large extent. Such language also includes a number of words which are not in colloquial use, and also excludes some of the colloquial ones. In terms of grammar, the language possesses a higher proportion of complex sentences (i.e., with two or more clauses), and a greater tendency to place subordinate clauses before the main ones. Furthermore, the sentences are usually quite long and complicated compared with daily speech.

Basically, the linguistic structure of the sentences used in the stories is simple and short and the narrator avoids using complicated structures. This is because of the spontaneous nature of such performances (i.e., a story is usually told without prior preparation as it is an impromptu occurrence). Examples of this non-stylized form of everyday conversational narration may be best seen in the excerpts quoted below :

a. from T61 - 'Tiga Sahabat' (The Three Friends) by Amir :

"Haah! Ini ada satu cerita. Adalah dalam satu hutan ada tiga ekor binatang yang berkawan baik. Sekor kebau, sekor kambing dengan sekor babi hutan. Satu hari dia orang bejalan-jalan mencari makanan. Nampaklah sebelah, seberang sungai sebelah sana ada tempat, kebun yang cantik. Jadi mereka pun becadanglah nak pegi ke seberang sana tu. Bila menyeberang tu dia tengok ramai pulak (bua), banyak pulak buaya dalam sungai tu..."

[*"Haah! Here is a story. In a forest, there are three animals and they are good friends. A buffalo, a goat, and a wild boar. One day, they stroll around looking for food. They see across, across the river there is a place, a beautiful garden. So, they plan to cross the river. When crossing, they see that there are a lot of crocodiles in the river...."*]

b. from M47 - 'Tiga Kali Saja!' (Only Three Times!) by Abu Zarim :

"...Tak usah ko bimbang. Haa! Tapi kalo cakap, Naik! Naik! Naik! Dia naik. Tapi buat pertama kali ni," dia kata. "Syarat aku bagi tiga." [Boleh buat tiga kalilah.] "Buat tiga kali aje tak boleh lebih," bomoh kata. Wah! Dia punya sukaiah. "Tapi kita test dulu." Bomoh pun, "OK! Sekarang aku cuba tengok ko punya." Angkat aje. "Naik! Naik! Naik!" Uszuzu! [Ha! Ha! Ha!] "Hah! Cuba ko turunkan boleh tak," dia kata. "Nanti kang ko nak naik bas ko susah." [Ha! Ha! Ha!] Hah! Dia pun kata, "Ko cakap, Iss! Iss! Iss! Iss!" [Wah! Bila Iss! Iss! Iss! Iss! Dia turun.] Dia pun OK. (Aaa) berangkat tu..."

[*"...Don't you worry. Haa! But if you say, Up! Up! Up! It will stand. But as this is for the first time," he said. "I give you three chances," (the healer said.) [Can be tried for three times.] "Only three times but not more." Wah! He is jubilant. "But we have to test it first," he said. Then the healer, "Okay! Let me see your (penis) now." Pull it. "Up! Up! Up!" (he said.) Uszuzu! [Ha! Ha! Ha!] "Hah! Try to bring it down, can it," he said. "If not it will be uncomfortable for you to board the bus later," (the healer said.) [Ha! Ha! Ha!] Hah! Then he said, (the healer said,) "You say, Iss! Iss! Iss! Iss!" [Wah! When Iss! Iss! Iss! Iss! It comes down.] He is okay. (He) departed..."*]

c. an excerpt from Hamzah's M74 - 'Bicycle' (Basikal) :

"...Dia marahlah. Tapi dia tengok saiz mat salleh tu besa dia kecil. "Kalo dilawan tentu kalah ni," dia kata. Dia geram nak dipijak aje dari atas tu. Mat salleh tu tak perasan. Nak dipijaknya dari atas tapi dia pike jugak. "Kalo aku pijak ni kang," dia kata. "Makin dalam pulak," dia kata. [Ha! Ha! Ha!] Ha! Ha! Ha! "Mat salleh tu makin dalam pulak," dia kata. "Ai! Ye tak ye jugak." Apa nak dibuatnya? Mat salleh ni tengah seronok betul dengan bininya. Ambiknya lembing yang dibawak tadi tu nak ditikamnya. Dia geram dengan, nak tikam kuat-kuat ni. Tepike pulak dia. "Kang ku tikam kang tembus. Mati pulak bini aku," dia kata. Ha! Ha! Ha! Hah! Sudah..."

["...He was furious. But he saw the westerner's size was huge (and) he was small. "If I fight him surely I lose," he said. He was infuriated (and) just wanted to stamp on (the westerner) from on top. The westerner didn't notice. (Although he) wanted to stamp on him but he also wondered. "If I stamp on him," he said. "It will go deeper and deeper," he said. [Ha! Ha! Ha!] Ha! Ha! Ha! "The westerner's (penis will enter) deeper and deeper," he said. "Ai! That is also quite true," (he said.) What shall he do? The Westerner was enjoying himself with his wife. He took the spear which he brought along just now (and) wanted to stab him. He was furious, wanted to stab very hard. He also wondered. "If I stab may be it will pass through. My wife would die," he said. Ha! Ha! Ha! Hah! Enough..."]

From the excerpts above it is clear that what Sweeney (1987 : 241 - 266) points out is true. There is frequent use of dialogue in excerpt (b) linked with the phrases *dia kata* or *kata dia* (he/she said; or said he/she) repeatedly; and direct speech in excerpt (c). In excerpt (a), however, the narrator recounts the sequence of events which are mostly actions, without using much direct speech or dialogue. In spite of this, simple juxtaposition does occur in the delivery. However, it is not so widely used as it was by the nonliterate storytellers studied by Sweeney (1987 : 242 - 246). All the storytellers in the present study have received some kind of formal education.² Thanks to their higher degree of literacy, they are able to use their linguistic skills to good effect. These linguistic skills are apparent in terms of words selection; type and construction of sentences; and the arrangement of sentences in sequence to form the story line.

² Mostly all of the narrators studied completed Form 5 education. A few of them such as Aji, Nazari and Amir are university graduates. Further detail, see Chapter One, and Fig. 2, 3 and 4.

This notwithstanding, on certain occasions, errors are made by the narrators, especially in terms of sentence construction. This may happen when the narrator changes his mind as he finds a more appropriate sentence-pattern and abandons the one he is using. This point is also mentioned by Sweeney (1987 : 252) who termed the situation, "aborted constructions." Examples include T45 - 'Sang Kancil' by Syed Yusof, in which he says, ...*Seminggu tak dap(at)...*, (A week can't get...), but is unable to finish the sentence. He continues with a new phrase, *engko, engko tido aje* (you, you just sleep). Similarly in the next line he says, *Tak bol(eh)* (Can't), and completes it with a new construction, *engko relek aje tak payah carik makan* (you just relax, no need to look for food). The storyteller may also abort the delivery at once as he/she realizes a mistake has been committed. Tokcik for instance, in T28 - 'Lebai Malang,' suddenly realizes that he has wrongly stated the character as Pak Pandir instead of Lebai Malang. He quickly admits his mistake by making a verbal gesture, *Alamak!* (Oh! Mother) as an exclamation.

Foreign Language

One of the linguistic features of Malay humorous tales is the language used by storytellers. Although, as had been stressed earlier, their non-stylized storytelling uses the language of everyday conversation, in certain cases, the narrator may also employ words borrowed from foreign languages (as used in conversation). The most common foreign language used is English. In fact, English words are regularly used in ordinary daily life

as a substitute for certain Malay words. For example, Haji Manan, Syed Yusof, Bob, Cikgu Senin, Abu Zarim, Azizi, Nazari and Sarip Mara, used several English words in their narrations.

<u>Word used</u>		<u>English term</u>
<i>stail</i>	→	[style]
<i>taem</i>	→	[time]
<i>terik</i>	→	[trick]
<i>pere</i>	→	[free]
<i>redi</i>	→	[ready]
<i>las</i>	→	[last]
<i>kemping</i>	→	[camping]
<i>serende</i>	→	[surrender]

However, Nazari and Aji, can be considered narrators who positively like to mix English with Malay in their deliveries. Both these narrators are bilingual.³ Their use of English in their colloquial language points towards their level of education. Nazari, for instance, uses English to good effect as he delivers the tale, M94 - 'Kondom' (Condom). In the story, he imitates a conversation in English, as can be seen below :

³ The younger generation, especially in their 30s and below, are most likely to be bilingual due to the development of the nation education system as English is regarded as the national second language.

"Dia orang jalan-jalan dekat tempat apa? Mat salleh kan! Habis tu, tiba-tiba ada, ada kondom jatuh. Jadi yang belakang ni ambik la kan. Dia kata, dia bila diambik dia, "Is it yours?" Habis yang depan tu kata. "Ee! No! I've mine inside," kata dia. "I've mine inside." (Aaa) nak gambarkan macam mana apa? Biasanya dia dengan (aaa) anu kan. (Aaa) dia ingat kondom tu orang depan tu punya. Tapi kata budak pempuan tu kata. "Eh! No! I've mine inside," dia kata. Itu semua dah ada dah. Ha! Ha! Ha! [Semua orang ada.] (Aaa) dia punya precaution tu dah ada (aaa). Kita benda macam itu still very sensitive! Sangat sensitive. Hah! Ok! Lama sangat."

[*"They strolled around at which place? The Westerners' isn't it? After that, suddenly there, there was a condom dropped. So, the person behind picked it up, right? He said, as he picked it up, "Is it yours?" After that, the person in front said. "Ee! No! I've mine inside," she said. "I've mine inside." To show how it is what? She is used to such things, right? He thinks that the condom belonged to the person in front. But, that girl said. "Eh! No! I've mine inside," she said. All those (things) they have got. Ha! Ha! Ha! [Everybody has them.] They had their precaution. To us a thing like that is still very sensitive! Very sensitive. Hah! Okay! (Its) too long."*]

Dialects

Likewise, storytellers also use words from their own dialect. Bob, for instance, who is a Banjarese, uses several Banjarese words in his delivery, particularly in T79 - 'Raja Banjar' (King of Banjar). He even explains the meaning in Malay as he goes on. He employs the following Banjarese words :

<u>Banjarese dialect</u>		<u>Malay</u>		<u>English</u>
<i>onak</i>	→	(<i>duri</i>)	→	[thorn]
<i>Napang tuh?</i>	→	(<i>Apa benda tu?</i>)	→	[What's that?]
<i>Padeh banar!</i>	→	(<i>Pedih sangat!</i>)	→	[It's too painful!]

Other dialect users are Mohd. Noor, who is a Kelantanese, whereas Abu Zarim and Cikgu Senin, who are from Negeri Sembilan, use their own Minangkabau dialect in

their deliveries. For instance, Abu Zarim produced several stories on Minangkabau subjects such as M56a and M56b - 'Orang Minangkabau' (Minangkabau Folk) and M57 - 'Balik Mekah' (Returning From Hajj). He uses the Minangkabau dialect to good effect. For example, in M56b, he says :

Minangkabau dialect

Eh! Tekentoik ko Minah?"

English

[Eh! Did you fart, Minah?]

and in M57 :

Engko! Ko kotongahkan ponggong ko! [You! Move your bottom to the centre!]

The use of dialect which is considered funny anyway - has an even stronger comic effect when it is used for the story's punchline. In a story set in the Minangkabau speaking area, the punchline would fall flat if it were in ordinary standard Malay. For example, in M58 - 'Siappo Yang Ludah Den?' (Who Spat on Me?),⁴ the narrator, Amir⁵ had to use the phrase '*Siappo yang ludah den?*' at the end of his delivery although he is not a Minangkabau, because the phrase acts as the punchline of the story.

⁴ Refer Appendix 4 for the translation of the story.

⁵ Refer Chapter Two for the background of the narrator.

Malay humorous tales also include stories that portray life in royal circles in the past. In this case, some narrators use several words of classical language as found in written literature at the appropriate time. This can be seen in the following excerpt from Aji's T1 - 'Macam Kuda' (Like a Horse) below (classical Malay words are in bold type) :

*"...Permaisuri pun panggil anak dia. Dia kata, "Wahai **anakanda**!" Dia kata, "Berat! Bonda lihat **anakanda** ni dalam keadaan **bermuram durja**, sedih. Apa sebab? Cuba boleh tak ceritakan pada **bonda**. Bonda nak tau **masaalah**." Dia kata, "Cep! **Anakanda** ni ada **masaalah** besa." Dia kata, "**Anakanda** nak cerita pun malu, segan." Dia kata, **bonda**, mak dia kata, "Jangan risau!" Permaisuri kata, "Jangan risau! (**Anak ak!**) Bonda sanggup mendengar apa saja **masaalah** yang **anakanda** hadapi..."*

["...The queen then calls her daughter. She say, "Dear daughter!" She say, "It's too much! I can see you are greatly depressed, sad. What is the cause? Can you try to explain it to mother. I would like to know the problem." She replies, "Cep! I have a big problem." She say, "I'm too shy, reluctant to talk." She say, the mother, the mother say, "Don't worry!" The queen say, "Don't worry! I'm willing to listen to whatever problems you're facing..."]

Abu Zarim also uses such language, for example in T74 - 'Sultan Pahang' (The Sultan of Pahang); and in T75a and T75b - 'Penghulu' (The Village Chief). Perhaps the best example of such language is in the excerpt from T75b below :

"Ampun tuanku! Beribu-ribu ampun. Sembah patik harap diampun." "Macam mana penghulu tua keadaan mukim kampung ni? Macam mana?" "Wah! Semuanya baik. Tapi malangnya tahun ini tahun meleset. Kemarau semuanya. Semua barang tak ada. Jadi malam ni patik sangat dukacitalah tidak dapat mempersembahkan mana-mana wanita. Dah puas dah patik mencari dalam kampung ni. Ampun tuanku. Tak dapat patik carik."

["Pardon me Your Majesty! Thousands of pardons. I hope my words will be pardoned," (said the senior village chief). "How is the condition of this village, senior village chief? How is it?" (asked the king). "Wah! Everything is good. But unfortunately this year is the depression year. Drought (effected) everything. Everything is unavailable. So, tonight I'm very sad that (I) could not present any women. I've tried hard to look (for them) in this village. Forgive me Your Majesty! I can't find any," (said the senior village chief).]

In both occasions, the narrators use the classical language to recreate the verbal decorum of the court. Abu Zarim for example, demonstrates the atmosphere when the village chief encounters with the king to explain his failure to fulfil the king's request. The village chief refers to himself with the self-abasing personal pronoun, *patik* (slave, I).⁶

By and large, therefore, to judge the language used in performances of Malay humorous tales (i.e., amateur storytelling) as something ordinary is incorrect. Although the colloquial language of everyday conversation is used, the tellers utilize their linguistic potential fully and freely in narrating the repertoire. In doing so, the storytellers manage to imitate and bring the reality of life into their presentations. Various forms of language (i.e., English, Malay dialects and classical Malay) are combined by the narrators to excellent effect. In the case of English it manifests the original level of the narrator's education, whereas dialects are usually used as demanded by the story especially in order to induce laughter at the story's punchline. This extra mode of stylized narration no doubt brings an aesthetic impact to the performance. The higher the proportion of these linguistic features employed by the narrator, the more stylish and more expressive the narration is felt to be. However, the ability to manipulate these linguistic skills differs considerably from storyteller to storyteller.

⁶ Further discussion and criticism on the matter, see Muhammad Haji Salleh, (1991 : 126 - 128).

Literary Features of Malay Humorous Tales

Storytelling Techniques

Another form of devices, that brings much of the poetic impact to the presentation of Malay humorous tales is what could be termed "storytelling techniques." These techniques consist of : repetition; insertion of verse; and shortening phrases. To a degree, they also bring the performance from a non-stylized to a more stylized form. However, the degree of stylization is very much lower than in the case of professional storytelling. Although they are normally used in the delivery, the employment of these techniques differs in each storyteller.

1. Repetition

Repetition is one of the most fundamental characteristic features of oral literature. It is a device that gives a touch of beauty or attractiveness and also brings a utilitarian value to a piece of oral expression (whether song or narrative or other kind of oral literature). Repetition may be the repetition of a phrase, a line, or a passage (Okpewho, 1992 : 71).⁷ In this respect, the narration of Malay humorous tales is no exception. However, in numerous cases, the type of repetitions is parallelistic phrases with epiphora. The technique produces an aesthetic impact in the narration. Among the storytellers who

⁷ Further detail, see Okpewho (1992 : 71 - 78).

frequently employ such repetition in their deliveries is Abu Zarim. For instance, he employs the technique in M42 - 'Orang Dakwah' (The Missionary) as below :

"...Orang dakwah ni dia apa? Pergilah bejalan ke satu masjid ke satu masjid, ke satu surau ke satu surau, dengan pakaian dia, dengan jubah dia, dengan ketayap dia..."

["...What is this missionary? He goes visiting from mosque to mosque, from prayer place to prayer place, with his clothing, with his robe, with his turban..."]

and in the same story he also narrates, *"...Belajar sana sikit, belajar sini sikit..."* (Learnt a bit there, learnt a bit here..."); and *"...Sebab dia sedar sekerat dia tahu, sekerat dia tak tahu..."* ("...Because he was well-aware that he knew half, (and) he didn't know (the other) half (of the knowledge)..."). Other examples of these parallelistic phrases with epiphora can be seen in Fig.16 below :

Figure 16.
Repetition - Parallelistic Phrases with Epiphora

No.	Story	Parallelistic Phrases with Epiphora
1.	Abu Zarim T74 - 'Sultan Pahang' (The Sultan of Pahang)	<i>...keras tidak sejuk tidak. Tapi lembut ada keras pun ada...</i> [it is not hard (and) it is not cold. But it is soft (and) it is hard too...] <i>...Yang di depan ni kayu balak tidak, perigi buta tidak, busut jantan pun tidak...</i> [The one in front isn't a log, it isn't an abundant well, (and) it isn't an anthill either...]
2.	Abu Zarim T75a and T75b - 'Penghulu' (The Village Chief)	<i>...Janda dia tak mau, budak dia tak mau...</i> [Divorcee he didn't want, small girl he didn't want...]
3.	Aji M66 - 'Wak Pancing' (The Javanese Angler).	<i>...Yang ni baling la, sana sini, kanan kiri, depan belakang semua...</i> [This fellow throws in everywhere, here (and) there, right (and) left, front (and) back...]
4.	Aji T76 - 'Lalat dengan Katak' (Housefly and Frog).	<i>...Dia nak patuk sebelah kanan aku elak sebelah kiri. Dia datang sebelah kiri aku elak sebelah kanan...</i> [He wants to bite from the right I dodge to the left. He come from the left I dodge to the right...]
5.	Hamzah M76 - 'Motor' (The Bike).	<i>...ke hulu ke hile, ke hulu ke hile...</i> [...to and fro, to and fro..]

6.	Haji Manan T5 - 'Kena Simpai' (Got Hooped)	<i>...disimpe tangan kiri tangan kanan, lutut kiri lutut kanan...</i> [...hooping left hand (and) right hand, left knee (and) right knee...]
7.	Haji Manan T33 - 'Pak Pandir - Kerak Nasi' (The Rice Crust).	<i>...Petang orang balik dia balik, orang pegi dia pegi...</i> [...In the evening, (when) people return he returns, people go he goes...]
8.	Cikgu Radi T13 - 'Bola' (The Ball).	<i>"...orang-orang Inggeris dan orang-orang Eropa datang ke Asia. Orang Inggeris datang ke Melaka. (Orang belan), orang Portugis ke Melaka. Orang Belanda ke kawasan-kawasan Indonesia dan orang Sepanyol datang ke Pilipina. Orang Perancis datang ke Indo-Cina..."</i> ["...British and the Europeans came to Asia. The British came to Melaka. The Portuguese to Melaka. The Dutch (came) to the Indonesian areas and the Spanish came to Philippine. The France came to Indo-China..."]

Although this type of repetition is produced in variety of ways as shown in Fig. 16 above, the common form is "*...masuk hutan keluar hutan...*" ("*...going in (and) out of the forest...*") as in Pak Soud's T19 - 'Buah' (Fruit); Bob's T79 - 'Raja Banjar' (The Banjarese King); Haji Manan's T5 - 'Kena Simpai' (Got Hooped) and T72 - 'Pak Pandir.' In DBP's T59 - 'Kulub Kecil Kulub Besar,' it is "*...masuk kampung keluar kampung, masuk pekan keluar pekan...*" ("*...going in (and) out of the village, going in (and) out of the town...*"). The actions are similar but the places have changed. In the case of a Middle-Eastern setting it is "*...masuk gurun keluar gurun...*" ("*...going in (and) out of the desert...*") to suit the setting as in Cikgu Senin's T10 - 'Tamak' (Greedy). This typical type of repetition is mainly used in the traditional narratives and is often found in written form.

It is clear that the basic elements in the construction of these parallelistic phrases with epiphora are repeated words, usually words of opposite meaning (either verbs, nouns, or adjectives). These words are juxtaposed in between other verbs, nouns or

adjectives and vice-versa. On the surface, it produces a beautiful sound effect that is similar to assonance or alliteration. However, the commonest form of repetition (i.e., *masuk hutan keluar hutan*) is deployed to show the character's movement when engaged in a long journey, since the character is described as passing several forests, villages, or towns.

2. Verse

Quite closely related to the aesthetic impact of the narration by means of repetition, is the use by two storytellers of a poetic insertion, i.e., *pantun*, in their narrations as part of the story. The narrators in question are Pak Atan and Tokcik. As mentioned previously, both these narrators have a reputation and credentials in *pantun* reciting in their communities.⁸ The former's *pantun* may be seen in M125 - 'Salah Sangka' (A Blunder), while the latter in T50 - 'Burung Gekgek' (The gekgek Bird). The former's *pantuns* are as follows :

Nasir :

"Pisang Serendah masak ijo,
Masak sebiji tengah padang,
Tinggi (men) rendah mata aku meninjo, /Yah!/
Aku nanti ko datang, haram tak datang.

[Serendah's banana ripe in green,
One ripened in the middle of the field,
Up (and) down my eyes looking,
I waited for you to come, never (did
you) come.]

Shamsiah :

Remuk redam kapal di tanjung,
Nampak dari Pulau Jerejak, /katanya/
Rindu dendam, bang Nasir samalah tanggong,
Nak menangis bukannya budak.

[Ship is shattered at the cape,
Could be seen from Jerejak Island,
Nasir, the deep yearning together we endure,
I want to cry but I'm not a child.]

⁸ Refer Chapter One.

Nasir :

*Harap-harap sirih di puan, /katanya/
Kalau tak puan, kelapa bali,
Diharap pada mu tuan,
Kalau tak tuan siapakah lagi."*

[Hoping (and) hoping for a plate of betel,
If it isn't a plate of betel, its palm oil,
Hoping (none other than) you miss,
If it isn't you, who else might it be.]

Whereas, Tokcik's *pantun* can be seen below :

*"Ayam borek telaga batu,
Tambat mari pintu gua,
Lubang buret dapat satu,
Lubang pantat dapat dua."*

[(A) flecked fowl (and a) stone well,
Tied it up to the cave opening,
The anus I got one,
The vagina I got two.]

In his story, Pak Atan uses *pantun* as a form of dialogue (viz., through letters) between two lovers, Nasir and Shamsiah. Clearly, through a poetic form, (i.e., *pantun*), both characters manage to show their deep feelings of love for each other. On the other hand, Tokcik uses *pantun* as a device to sum up the concluding episode of the story (T50 - 'Burung Gekgek'). It shows what actually the protagonist does, i.e., he disguises himself as a bird and has sex with all three of his hosts.

3. Shortening Phrases

It is observable that the storyteller often uses a phrase which could be termed a 'shortening device.' Its function is to eliminate, omit or avoid any further explanation on the current subject mentioned as if it is known to the listener or it is unrelated to the

sequence of the story. The common type of such a phrase is “...(en)tah macam mana..,” (“...not sure how...”). Among the storytellers who regularly use the phrase is Cikgu Senin. In T66 - ‘Lidah’ (Tongue) for instance, Cikgu Senin produced this shortening device four times. The four instances are quoted below :

1. “...*Tah macam mana, teringatlah dia nak kawin semula...*” (“...Not sure how, he thought of marriage again...”).
2. “...*Entah macam mana, satu harilah raja ni pun beisterilah baru...*” (“...Not sure how, one day this king got married to a new wife...”).
3. “...*Jadi tah macam mana, satu harilah raja ni bepikah macam mana nak tangkap orang yang buat tak baik dengan bini dia ni...*” (“...So, not sure how, one day this king thinks how to catch those persons who had sex with his wife...”).
4. “...*Jadi entah macam mana, raja pegilah memburu...*” (“...So, not sure how, the king goes hunting...”).

In all these cases, it is evident that Cikgu Senin used the phrase in order to avoid elaborating on how the king got all these ideas. He takes for granted that they are not worthy of explanation at length as they are commonly known.

Other than the *entah macam mana* type, the narrator may also employ other forms of shortening phrase that carry a similar function (i.e., avoiding elaboration). These phrases are : *begitu begini*; *tolak punya tolak*; *dah nak jadi cerita*; *aleh-aleh*; *pendeknya*; *pendek cerita*; *jimat kata*; and *pendek kata*.⁹ The first four of these phrases including the

⁹ *Begitu begini* in T19; *dah nak jadi cerita* in T71; *aleh-aleh* in T2; *tolak punya tolak*, *pendeknya*, *pendek cerita*, and *pendek kata* in T59; and *jimat kata* in M65.

entah macam mana form are colloquial phrases. However, *aleh-aleh* is equivalent to *tiba-tiba* which means 'suddenly' in English. In contrast, *begitu begini*; *tolak punya tolak* and *dah nak jadi cerita* could be translated as : '(doing) this and that;' 'as things happened' and 'as it is to become a story' respectively. The forms *pendek kata*; *pendeknya*; *pendek cerita*; and *jimat kata*, however, can be generalized as 'in short' or 'briefly.'

Thus the employment of storytelling techniques, (viz., repetition -parallelistic phrases with epiphora; insertion of *pantuns*; and shortening phrases) in a sense, shows that this amateur performance possesses poetic qualities, the impact of which has been shown above. Frequent use of such devices in storytelling develops non-stylized form of narration in the direction of a more stylized one. Likewise, the narrator (such as Abu Zarim, Tokcik, Pak Atan and so on), who tends to use such devices regularly in narration is brought a step closer to his counterpart, the professional performer.

Devices of Humour¹⁰

As we have seen earlier in the previous chapter, the plots of Malay humorous tales can be divided into seven different categories.¹¹ They are namely: i) order - misinterpretation of order; ii) action/situation - misinterpretation of it; iii) action/situation

¹⁰ Humour has been subjected to rigorous studies by social scientists, especially by psychologist, see Mahadev L. Apte, 1992 : 67). For a brief literature on the topic of humour, see note 7 of Apte (1985 : 267 - 268). A few of these studies mentioned are : Bergler (1956); Fry (1963); Goldstein and McGhee (1972); Morreall (1983); and McGhee and Goldstein (1983).

¹¹ Refer Chapter Four and Appendix 3.

- misinterpretation made by the second character; iv) deception - positive result to the deceiver; v) deception - negative result to the deceiver; vi) climax - bizarre reaction to the situation/action or solution of a problem; and vii) miscellaneous.¹² These categories reflect the actions of the characters and define who the main heroes are (i.e., numskull, cunning, and trickster figures).¹³ The seven different divisions could be simplified into four categories, as follows :

- i) Order - misinterpretation of order;
- ii) Action/situation - misinterpretation of it by protagonist or by the second character;
- iii) Deception - positive result to the deceiver or negative result to the deceiver;
- iv) Climax - bizarre reaction to the action/situation or solution of a problem.

On the basis of these factors (i.e., the heroes; and the simplified classification of plots), we are able to show and explain what usually provokes the Malays to laughter, and to some extent, to determine what devices of humour are used in Malay humorous tales.

The first two groups in the simplified classification of plots above, (i.e., i. order - misinterpretation of order; and ii. action/situation - misinterpretation of it by protagonist or by the second character), reveal that the main hero is the numskull figure. Similarly, in

¹² Refer Chapter Four and Appendix 3.

¹³ Refer Chapter Four, in particular the classification of heroes.

the deception tales, (i.e., iii. especially in the case of a positive result to the deceiver), the rival to the hero is also the numskull figure. In most cases, the numskull's actions can be considered as incongruous due to his slow-wittedness. According to John Morreall (1983 : 15), incongruity is a cognitive reaction to something that is unexpected, illogical or inappropriate in some other way.¹⁴ In a more elaborated definition, Paul E. McGhee (1979 : 6 - 7) argues :

"The notion of congruity and incongruity refers to the relationships between two components of an object, event, idea, social expectation and so forth. When the arrangement of the constituent elements of an event is incompatible with the normal or expected pattern, the event is perceived as incongruous."

This notion of the incongruous can be perceived when the numskull character performs silly, awkward, and irrational actions resulting from misinterpretation of actions and situations. The data reveal that incongruity is one of the fundamental devices of humour in Malay humorous tales that stimulates laughter. Some of the best examples of incongruous acts are in T22, T23a, T24, and T25.¹⁵ All these stories depicted the escapades of Pak Pandir playing the role of a numskull.

In T22, for instance, Pak Pandir is ordered by Mak Andih to buy a buffalo but he buys a sickle instead as he misinterpretes the description of the animal (a thing that eats grass) given by his wife. As a villager, it is strange to see Pak Pandir failing to recognise both objects, especially the buffalo as it is a common domestic animal. Furthermore, to make his predicament even worse, Pak Pandir drags and later ties the sickle to a mango

¹⁴ For a brief discussion on the history and the theory of incongruity, see Salvatore Attardo (1994 : 47 - 49) and John Morreall (1983 : 15 - 19).

¹⁵ Refer Chapter Three for the tales or Appendix 3 for the summarized translations.

tree when he reaches home. The object cuts his legs and heels as he drags it and makes him scold the tool. Such silly and illogical acts by Pak Pandir are incongruous, i.e., incompatible with the expected pattern of normal village life. In another example, in tale T24, Pak Pandir is depicted bathing his child in a boiling water. He is unaware that his child is dead and takes the poor child's grimace for laughing. He silly action continues when he buries an empty mat, supposing it to be his child's corpse in it. He drops the corpse and later fails to recognise it on the way home. Again, his acts are incompatible with normal life.

Putting aside Pak Pandir tales as the focus of attention, elements of incongruity can also be noticed in other tales. In M42 ('Orang Dakwah' - The Missionary) for example, a missionary who leads a mass prayer suddenly disappears unnoticed by the congregation during *sujud*.¹⁶ He escapes quietly because he realizes he has made a silly mistake (i.e., reciting the passages aloud during the *zohor* (noon prayer)). His action is improper as it is not allowed for one to abort prayers and leave in such a manner. As a missionary he is ashamed to face the people and admit his mistake, because he is considered knowledgeable in religious matters.

In M68, the incongruous act concerns a Javanese rubber-tapper from Johor having lunch in a big hotel in Singapore together with his wife. The scene is set during the Korean War when the rubber price was expensive and this rubber-tapper was among the

¹⁶Bow in kneeling position as the forehead touches the ground and it is part of praying routines.

farmers who had received the windfall. As an ordinary villager, he is unfamiliar with the city life-style and does not have any experience of dining in such a place. Therefore, eating with fork and spoon is new to him as he usually eats with his hand instead. When the cook asks whether he wants a fork, he tells the cook to put a bit of it in the food (noodles) he ordered. In his ignorance he mistakes the fork for one of the ingredients for preparing the noodles.

In the deception type of stories, for instance, an incongruous act by the numskull figure can perhaps be seen in T5 - 'Kena Simpai' (Got Hooped) by Haji Manan. The story depicts a thieving ogre being trapped and killed for eating all the salted fish. Owing to his stupidity the ogre is unaware that he is being fooled as he offers himself to be hooped in order to cure his illness. His deceiver manages to tie up the ogre's hands and knees using rattan loops.

Alongside incongruity, absurdity is another form of humorous device. Mostly this kind of device can be perceived in stories of the fourth plot type, (i.e., climax - bizarre reaction to the action/situation or solution of a problem).¹⁷ Regardless of who the heroes are, in such stories the climax is frequently absurd. For instance, in Najib's M18 - 'Orang Pencen' (Pensioner), a pensioner goes for a vacation in Japan with his wife. Each of them wants to surprise the other, so they go shopping separately. The husband buys medicine to cure his baldness and his wife buys medicine to enlarge her breasts. In the course of

¹⁷ Refer Appendix 3 for further examples of the stories provoked by absurdity.

their actions, they mix up their medicines and, unaware of the situation, they apply the wrong medicines to their problems, which leads to an absurd conclusion. When they return home the pensioner finds his head swollen and his wife's breasts hairy. In the traditional category of the story, the element of absurdity can be seen in T36 - 'Tengah Kentot' (The Breaking Wind Challenge) by Cikgu Radi. The story finishes with the poor man succeeding in marrying a princess as the result of winning the farting challenge. In the process, the hero manages to answer back to the sound of the princess's farting, something that had never been done before. All the previous challengers had been decapitated for their failure. The princess farted : 'Tang! Tang! Tang! Tut!' and he farted back : 'Bang! Bang! Bang! But!'

One more form of humorous devices often found in Malay humorous tales is the element of surprise. Mostly this type of device is found in the fourth type of plot in the simplified plot classification (i.e., climax - bizarre reaction to the action/situation or solution of a problem). The element of surprise is evident in stories such as M126, and M127. In M126 - 'Trojan,' for instance, the story is presented in spine-chilling style. It depicts the incident happening on a rainy night, on a lonely road, at mid-night, on a Thursday night.¹⁸ The story features two friends driving home who are suddenly stopped by an old lady who asks for a lift. Her dress is covered with blood but later on it turns clean white. The men are shocked and scared and ask her for an explanation. She replies that it is due to the effectiveness of 'Trojan.'¹⁹ The explanation brings the story to a

¹⁸ Malays call it as '*malam Jumaat*,' (Friday eve). Superstition has it that during 'Friday night' spiritual beings come out wander around. For comparison, see Amir's M8 - 'Makcik' (Aunt).

¹⁹ A brand of detergent.

sudden halt and catches the listener by surprise. The matter-of-fact answer, 'Trojan,' has absolutely nothing to do with the eery story leading up to it.

A similar pattern of presentation is visible in M127. Rumours about a new Malaysian car which is to be introduced have spread around. It is said that the model is far better than the previous ones in terms of speed, shape, beauty and it glides along the road. The element of surprise appears when the name of the model is suddenly mentioned, "Produa Babi."²⁰ The name is unthinkable and unacceptable as *babi* means 'pig,' forbidden animal in Islam,²¹ so that Malays regard the pig as disgusting. In both examples above, the elements of surprise are well camouflaged and are executed only when the stories reach their climax.

Regardless of the classification of plots and whoever the heroes are, sometimes, Malay humorous tales may also provoke laughter through playing on ambiguous words. The ambiguity of words or double meanings which evoke laughter can be seen in M34 - 'Tok Arab' by Tokcik. The story features an Arab who marries a Malay woman but cannot understand Malay. After the ceremony the bridegroom is eager to have sex but his wife refuses as she is menstruating. She says, "*datang kotor*" (i.e., polluted), but her husband mistakes it to mean dirty and asks her to wash herself. Then she says, "*datang bulan*" (i.e., month), and he thinks she means the moon. Only when she says, "*datang*

²⁰ Previous models were named "*Produa Kancil*" and "*Produa Rusa*," after the mousedeer and deer respectively.

²¹ Malaysia is an Islamic country and pork is forbidden (*haram*) to Muslims.

haid,” does her husband understood, as ‘*haid*’ is an Arabic word. All these phrases carry a similar meaning, menstruation.

In Yusop Vespa’s M86, the ambiguous word is “*kacau*,” which means either stir or disturb. The incident happens in a Chinese coffee-shop when an Indian customer accuses the shop-keeper of purposely giving him a cup of coffee without sugar. The vendor, however, asks the man to stir the coffee in order to mix the sugar as it lies at the base of the cup. An argument occurs as the Indian repeatedly misunderstands the term to mean disturb. He takes the vendor’s answers as a signal to start trouble and smashes the cup. In another example, M87, the master of ceremonies who is an Indian invites the guest of honour to come forward to unveil the plaque in the opening ceremony for a new block of a Tamil school building. However, for “unveil” he says, “*untuk membuka kain*,” which can also mean to ‘lift open the sarong.’ His action brings an embarrassment to the guest of honour who is a lady and wearing a sarong.

However, in most instances, it is observable that amusement is usually induced by a combination of several of the devices mentioned above. For examples, in the case of M74, M79, M81, M82, and M91, the humorous devices combine elements of incongruity and absurdity. Hamzah’s M74 - ‘Basikal’ (Bicycle) for instance, depicts a numskull Aborigine who finds a Westerner raping his wife in his own house. However, the culprit is unaware that the Aborigine has returned. On seeing the incident, the Aborigine is confused and does not even attempt to stop the act. He wonders whether to fight the

culprit but realises that he is too small; thinks of stamping on the white man but fears that the culprit's penis might only penetrate deeper, and wants to stab him but is scared that the blade of the spear might pass through the white man and kill his wife. Instead of taking any of those actions, he takes his revenge on the Westerner's bicycle by banging it against a tree. However, his anger does not subside, although he has completely wrecked the bicycle. So he goes into the kitchen and eats some cold rice to cool his anger. The story reveals the Aborigine's numskull behaviour in performing incongruous actions which were totally irrelevant and illogical. His solution to the problem is absurd.

In other cases, ambiguity may be combined with surprise to produce humour, as in M53 and M106.²² The latter for example, revolves around the ambiguity of the word *sekaki* which carries a double meaning, namely disabled with only one foot, and a foot long in measurement. The story tells of a woman who is unaware that her soldier husband has only one leg. Earlier, the soldier had to leave urgently for duty on his wedding day. While on duty he stepped on a mine and his leg had to be amputated, but he does not inform his wife and family. When he returns home and prepares for bed his wife is shocked to see his condition. She shouts, *Mak! Satu kaki!* (Mother! One foot!). However, her mother mistakes the phrase 'one foot' to mean the length of her son-in-law's member and replies, *Untunglah nak oi! Bapak ko enam inci aje!* (You're lucky my child! Your father is only six inches!). It was considered incongruous for such a remark to be made by a mother to her daughter, and it took the audience by surprise.

²² Both stories are variants of each other, see Appendix 3 (tale number 76).

Another combination of humorous devices is between absurdity and surprise as in T74, T75a, T75b, and T79. In T79,²³ the King of Banjar possesses a huge and very long penis, which he has his guards carry before him everywhere he goes. However, the guards in front play trick on him by purposely poking the royal organ into some thorns along the way. When the king is informed what caused the pain, he orders his guards to clear it away. However, when the men push his member into a cow's genitals, he instead orders them to move it forward and backward continuously. The king's decision when he feels the satisfaction has elements of absurdity and surprise.

Laughter may also be provoked through the combination of ambiguity, absurdity, and surprise. T78 - 'Kena Tawan' (Captured) of Azizi for example, features three captured men who are about to be boiled alive by some tribesmen. The only way to survive is to satisfy the sexual desire of the chief's daughter. The first two captives fail in their attempt but the third person succeeds because, as he puts it, he 'uses his head.' The ambiguity lies in the word 'head' which usually means 'thought' but here means that he uses it instead of his genitals.

Similarly, laughter can also result from the combination of ambiguity, incongruity and surprise, as in M102 and M104.²⁴ The former for instance, tells a story of a newly converted Chinese Muslim man, *mualaf* who is about to marry a Malay divorcee. During

²³ T74 and T79 are variants of each other, see Appendix 3 (tale number 131).

²⁴ Both stories are variants of each other, see Appendix 3 (tale number 46).

the wedding ceremony held at the bride's house, confusion over the meaning of the word '*lancar*' (fluent) leads to the cancellation of the wedding and the bridegroom being chased away. It happens when the bridegroom who has a thick Chinese accent is unable to say the consent (a compulsory phrase) fluently (*lancar*) in reply to the imam during the *akad nikah* (marriage contract). The routine is repeated several times without success. Some of the guests start talking to each other saying that the bridegroom is not fluent (*tak lanco*).²⁵ Thinking that they are saying he has no penis (*lancau*),²⁶ the Chinese becomes angry and opens his trousers to show it to the wedding guests, who chase him away.

The examples employed above show that incongruity, ambiguity, absurdity and surprise play a fundamental role in inducing laughter in Malay humorous tales. Sometimes laughter may also arise owing to the combination of several of the elements mentioned. However, incongruity play a major role in evoking laughter as it occurs most frequently. This fact justifies the claim that the Malay humorous tales are mostly anchored upon numskull tales, since such characters characteristically perform incongruous actions. Furthermore, the numskull actions fit the classification of plots either in the misintrepretation or deception type of stories.

²⁵ Mostly all words ending with 'ar' were replaced with 'o' in ordinary speech such as in *pasar* (market); *tikar* (mat); *kasar* (rough); *lapar* (hungry); and *cakar* (scratch) become *paso*; *tiko*; *kaso*; *lapo*; and *cako* respectively.

²⁶ Pronounced also as *lanco* which means penis in Chinese.

Functions of Malay Humorous Tales

Didactic functions were amongst the important factors in literature which was taken seriously by the traditional Malay society. Edifying tales were preferred because they contained the elements of didacticism which could be beneficial to the postulated audience. This matter was often emphasized by the writer in the beginning of a traditional Malay literary text (Sweeney, 1980 : 28). One of the examples of such practice is the prologue of the *Sejarah Melayu*, which has been widely quoted by scholars of Malay literature. Tun Seri Lanang clearly defined his didactic intention in creating the text when he said :

"...barang kita perbaiki kiranya dengan istiadatnya, supaya diketahui oleh segala anak cucu kita yang kemudian daripada kita, dan boleh diingatkannya oleh segala mereka itu, syahdan adalah beroleh faedah ia daripadanya," (Sejarah Melayu : 2).

Muhammad Haji Salleh (1991 : 25) translated this passage as follows :

"...perhaps we can improve it with all due ceremony, that it may be known by all our descendants, who come after us and so that they may remember it. And thereby gain profit from it."

Such an approach to literature clarifies the important task of a writer or a storyteller. In creating or presenting their tales they have to take into consideration that the beneficial effect of the text matters most to the audience.

Looking at all the Malay humorous tales which have been examined in this study, we have to admit that more often than not the characters have a negative image and are endowed with negative characteristics such as laziness, deceitfulness, gluttony, greed, dishonesty, delinquency and pruriency. How then can such characters carry elements of didacticism? Pak Pandir for instance, is not only portrayed as a buffoon but may also feature as a villainous trickster and without doubt cannot be idolised or turned into a symbol to be proud of. It seems that these particular tales have no beneficial effects because they are immoral and obscene. Furthermore, on the face of it they create a bad impression. This is identical to what Sweeney (1980 : 29) said about 'Pak Pandir' tales, "...tales such as Pak Pandir stories, which would seem to be more designed to raise a vulgar laugh than to edify;..." However, if the stories are viewed from the reverse angle, their beneficial effect can be realised. This beneficial effect emerges in terms of negative didacticism.

Braginsky in his work, "*Hikayat Hang Tuah : Malay Epic and Muslim Mirror*," (1990 : 407 - 410), focused on the episode of Hang Jebat's rebellion as an example of negative didacticism. Passion overcame Jebat's reason. He became a demon, intoxicated with power. He took over the palace, killed the palace women, ran amok, plunged the kingdom into chaos and so forth. By these negative actions, Jebat becomes a negative example of sorts. The author of the *hikayat* has eventually succeeded in revealing the hidden didactic message of his work. The message is tragic and serious. In the tragic figure of Jebat, the author shows the wrong way to behave. Jebat, as a symbol of

passions, is counter-opposed to Hang Tuah, a symbol of reason and the bearer of the idea of right conduct, beneficial for Malacca.

Tales such as Pak Pandir possess a similar quality of negative didacticism. However, it is presented not through tragical and serious negative examples but in terms of comical and funny ones. Through laughter, the audience receives moral teaching on the basis of the rule of contraries, in terms of Pak Pandir's transgression of the social norms especially in the role of a villain trickster. They laugh, not at the transgression of the social norms, but at Pak Pandir himself. This prevents the audience from being bored by the dullness of seriousness. Thus Malay humorous tales will refresh the audience during the storytelling session. Braginsky states that :

"The stories of Pak Pandir and the other heroes similar to him as well as those of mouse-deer, could seem just unpretentious jokes if they did not reveal one of the most significant aspects of the world outlook of the Malays, just as of many other peoples of the world, namely the role of laughter in their lives: both destructive and creative at the same time. Jokes, puns, the illogical actions of these heroes evoked the feeling of ease and relaxation so necessary to the audience. They opened a kind of "safety-valve" for the audience, a window into a kind of "anti-world" where everything was turned upside down. For the time of the story-telling the listeners freed themselves, as it were, from the strict regulations of the communal life, its innumerable prohibitions and taboos. In stories of this kind reality showed its most unexpected facets, appearing before the listener with its elements interrelated in the most unusual way. Thus these stories provided the listener with an opportunity of experiencing the unity of the universe anew, transformed, cleansed and rejuvenated by laughter.

On the other hand, by means of the "humorous inversion" of established norms of behaviour, these stories all the more emphatically affirmed the truth of the norms and moral values they seemed to reject, on which that unity was based and which was now refreshingly alienated by the hero's tricks and pranks. And finally, the humorous stories vividly showed the dignity of the intellect overcoming all obstacles. All these features of humorous stories are particularly obvious in written *Tale of the Ingenious Pelanduk*, which, in the general opinion, is a parody, but a parody in the medieval sense of the word, i.e., didactic "from the contrary", because it always presents a "reversed" picture of the duly ordered world through the portrayal of a kingdom of animals bearing absurd titles and ruled by a mouse-deer which has overpowered them by his cunning (Braginsky and Phillips, 1998 : 17 - 18).

This view corresponds to Mikhail Bakhtin's (1984 : 66) description of the Renaissance conception of laughter, as follows :

"Laughter has a deep philosophical meaning, it is one of the essential forms of the truth concerning the world as a whole, concerning history and man; it is a peculiar point of view relative to the world; the world is seen anew, no less (and perhaps more) profoundly than when seen from the serious standing point. Therefore, laughter is just admissible in great literature, posing universal problems, as seriousness. Certain essential aspects of the world are accessible only to laughter."

Therefore, we can dismiss claims that these pieces of narrative prose (viz., Malay humorous tales) are unworthy of attention, as being only a lower genre of literature, standing at the periphery of the literary circle. Although it contains numerous negative images, especially those of the elements of sex, it nevertheless reveals also certain essential aspects of the world which can only be approached through laughter, i.e., as a form of negative didacticism.

However, the functions of humorous stories cannot be reduced only to negative didacticism. On the one hand, the fundamental use of Malay humorous tales is for socializing purposes. In social gatherings, the participants free themselves from the burdens of the day in the company of friends, peers, and colleagues in a relaxed manner, while the storyteller for his part enjoys narrating stories, and the audience for its part enjoys listening to them. On such occasions, they may laugh at the elements of humour presented to them.

On the other hand, in most cases, Malay humorous tales were also used as a kind of weapon of criticism. Indirectly, by means of blending criticisms, views and thoughts about the society together with elements of laughter, criticisms which it is totally impossible to make openly can be freely expressed. The effect may be to raise a few eyebrows, especially among those who are the intended targets. However, humour makes it possible, since laughter liberates both the anonymous author who creates and the storyteller who narrates the stories from any form of authoritative pressure that might put them in jeopardy. At least, they feel freedom to express their views through the telling of Malay humorous tales, and are thus able to mock and criticize their intended targets.

Usually, such criticism is against negative elements of society such as stupidity, stinginess, greed, hypocrisy, dishonesty, pomposity, delinquency, and so forth. Likewise, the criticism may also be laid against wrong doing or mismanagement by highly-placed members of the social hierarchy which includes royalty, the circles of society, and nobles. Among examples of wrong-doing are their incompetence, negligence, injustice, misuse of power and so on. This so-called weapon of criticism can be seen in two different perspectives : social and political.

In the case of social criticism, it is clear that Malay humour attacks stupidity. Stories about Pak Pandir for instance,²⁷ suggest that people should possess at least a simple ability to think and a minimum knowledge of the skills needed to survive in daily

²⁷ Refer 'Pak Pandir' tales in Chapter Three, and Appendix 3 especially in the first three divisions.

life. Without such abilities we could easily be dominated and manipulated by others. It is not size, strength and power that matter most in daily life but intelligence. Stories about sang kancil in particular,²⁸ suggest the need for this faculty. In a way, they set the standard of how society should perform to cope with situations that may occur in daily life.

A further form of social criticism is associated with relations between the state and ordinary people. Stories about the escapades of Abu Nawas, who symbolized the people, depict a commoner playing tricks on Sultan Harun al-Rashid, who with his bad qualities symbolized the state. On each occasion, Abu Nawas succeeded in out-smarting the king. This shows that the king is just as human as his subjects. As a human he also makes mistakes and he too can be punished.²⁹ In another example, T70, a *kadi* (judge), who holds one of the respected positions and symbolizes Islamic institutions, is mocked. He is called in to settle a dispute between brothers over dividing their father's wealth. However, as a mediator he is tempted by greed, dishonesty, and delinquency. He uses his position for his own benefit to gain some share of the wealth. This shows that one should not use the religious mask to hide his negative attitude in exercising his power.

In recent times, the critical function of the stories has shifted from socially to politically motivated concerns. Often the figures who are criticized and mocked are

²⁸ Refer 'sang kancil' tales in Chapter Three, and Appendix 3 especially in the deception category.

²⁹ Refer Chapter Three for examples of the story, and Appendix 3 and 4 for summarized translations and translations respectively. In comparison, see Maier (1991) for his analysis of *Cherita Musang Berjanggut*, which had a similar motif.

politicians. There are several stories in the collected samples which revolve around politicians, such as M119, M120, and M121.³⁰ In M121 for example, the focus of criticism is one of Kedah's political figures who is accused of bribery. In the story he is symbolized by the *Raja Bersiong* (The King with Tusks), the famous character from the Kedah legend, *Hikayat Merong Mahawangsa*, who has a habit of eating food mixed with human blood.³¹ However, instead of eating the food mixed with blood he eats 5 kilograms of fresh meat everyday. But only 2 kilograms enters his belly and the rest goes missing as it sticks between his teeth. The purpose of the story is to hint symbolically that the personage has embezzled some of the state's resources for his own good and so to portray him as a corrupt leader. Interestingly, this story is similar in a way to the description of the huge figure and appetite of Raja Bedurai Puteh (White Viceroy) in *Hikayat Anggun Che Tunggal* (1914 : 5). That personage is described as follows :

*Tujuh hasta bidang dada-nya,
 Tujuh chap pokok lengan-nya,
 Gerhamnya³² empat sa-rumpun,
 Sa-gantang makan daging,
 Dua cupak lekat di-gigi-nya.*

Seven cubits broad his breast;
 Seven spans around his arm;
 Molars four from out one root;
 Pounds of meat at once he'd raven;
 Half would cling about his grinders. (Winstedt's translation).

³⁰ For other examples, see Abdul Wahab Ali (1997).

³¹ Further detail, see *Hikayat Merong Mahawangsa* (Siti Hawa Salleh, 1980).

³² The word should be 'geraham' (molar) as in later edition of the text.

In another example, the British are among the targets of criticism. As one of the colonial powers, they are mocked and criticized by the Malays. Thus anti-colonial feeling can be detected in M96 - 'Tuan Forest' (The Forestry Official) by Tokcik, in which the British are criticized for their greed. The story depicts a boatman accusing the British of taking all the nation's wealth and leaving the natives to die in poverty as he tries to explain why a tree is dying. In M97 - 'Faa Yaa Sim Nga,' William, a British officer is ridiculed for his pomposity. He boasts that he has killed various kinds of beasts in the past, but during a hunting trip, he is smartly out-witted by Abu. Abu shouts "Faa Yaa Sim Nga"³³ several times to the officer. However, he mistakes the words for "Fire! Singa!" (Shoot! Lion!), i.e., shoot the approaching lion. In fear, William gives his shotgun to Abu to kill the beast and himself runs away for safety. The incident reveals that William is a liar, pompous and coward.

The Malays also use humorous stories to reinforce their sense of integrity, self-respect and self-esteem vis-à-vis other nations. Naturally, the Malays consider themselves equal to or even better than others. M37 for instance, shows how the Malays succeeded in beating Chinese and Japanese competitors in their skill with traditional weaponry. The Chinese slashes all the birds with a sword when they are set free from the cage. Similarly, a Japanese also cuts down a group of grasshoppers with his samurai sword as they escape from the cage. Finally, the Malay slashes at a group of houseflies with his kris. He seems to have missed them, but in fact he has cut off their genitals and wins the contest. In

³³ Four letters in jawi scripts which spell the word '*pisang*' (banana).

✱

another example, M108, a Malaysian soldier is shown to be braver than an American, a Russian, and a German soldier. They all obey orders to jump off a multistorey building, and injure themselves in the process. But the Malay is the bravest because he dares to disobey his superior's order to jump. Although such stories are considered absolutely nonsensical, yet at least in fantasy, the Malays succeed in achieving their integrity and self-respect.

On the other hand, Malay humorous tales may also be used for self-mockery. For instance, the intention may be to arouse awareness among the Malays that they have not fully utilized their intellectual capacities. M123 in particular shows where the Malays are placed compared to other races such as the Westerners, Chinese, and Indians, when brains from various races are put on sale. The Westerner's brain commands a high price because they are the colonialists; the Chinese brain is also priced highly because they are good at trading (they control the nation's economy), and the Indian brain likewise because they are known for their trickery. But, the Malays' brain is priceless, because it has never been used before. The story calls on Malays to use their brains.

also Irish joke

In conclusion, the beauty of Malay humorous tales lies in utilizing vivid colloquial speech, enhancing its expressiveness by the use of appropriate classical language, English and dialectical words of Banjarese and Minangkabau. These languages are employed in order to imitate reality and bring it into the narration. However, the usage of English, shows, in a way, the level of the narrator's education. In some cases,

the employment of dialects is needed in the story to make the comical effect better articulated. The aesthetic impact is further strengthened by employing various storytelling techniques in the presentation. These techniques include repetition, the insertion of *pantuns*, and the use of shortening phrases. The elements of laughter are induced in the stories through several devices such as incongruity, absurdity, ambiguity, surprise or by a combination of these devices. Finally, the humorous stories perform diverse functions, frequently of great importance. They serve as an instrument of negative didacticism, are used for recreational and socializing purposes, and act as a form of social and political criticism. They ridicule stupidity, arrogance, greed and lust, emphasize the value of wit and resourcefulness, and help to arouse personal and national awareness as well as a sense of national integrity.

Conclusion

Malay storytelling usually arises spontaneously within informal groups gathered together at leisure. Commonly, the storytelling session is held in the privacy of home, most likely in the main hall. It often occurs late in the evening after the evening meal or before bedtime. Thus it is a family-based occasion as stories are told usually by the older generation - grandparents to their grandchildren and parents to their children. Stories such as fables, aetiological tales, cautionary stories and humorous tales are among the various types of stories told on such occasions. These tales are exclusively told by ordinary people on a non-professional basis. At present, the interest in such storytelling has declined, owing to the growing popularity of modern means of entertainment, particularly electronic media such as television. On the other hand, the decline in interest in storytelling of that kind is also partly influenced by the decreasing numbers of capable narrators. Despite some decline in interest in storytelling, humorous tales are still popular and occupy an important place in the current life of Malay society.

Besides the traditional type of humorous tales as the core component, the genre has survived the obstacle of modernisation thanks to the emergence of a new type of tales which can be styled modern and contemporary humorous tales. Such tales are numerous and have flourished by taking modern and contemporary issues as their subject matter. The inclusion of this new subject matter makes the modern form of Malay humorous tales more popular with the public.

This study has shown that, nowadays stories are frequently told away from home. The many different kinds of festivals and holidays celebrated by Malaysia's pluralistic society and the warm tropical climate combine to increase the opportunities for people to mix socially away from home. These factors allow people to stay long hours away from home, especially at food stalls. These stalls are the most preferred setting, as they provide the space for people to gather and socialize both during the day and in the evening until the early hours of the morning. Such places also provide an excellent atmosphere for storytelling sessions and have mushroomed due to the country's recent economic growth. Usually these stalls are patronised by men in the company of their peers, friends or colleagues, away from children, the opposite sex, and family members. While they are socializing and enjoying various kinds of food, humorous tales are commonly told spontaneously. The most preferred type of humorous tales delivered during on occasions are the modern and contemporary ones.

The narrators of Malay humorous tales covered by this study come from diverse educational and economic backgrounds and are of different personalities. Most of the elderly storytellers have had only basic education (primary school), while the younger ones have completed their secondary level schooling, and a few of the younger storytellers are university graduates. Some of them have reached the highest rank of their local social hierarchy such as imam, mosque treasurer, or the person whom people consult on matters concerning local customs, history, and culture. They include teachers,

pensioners (ex-policeman, ex-fire fighter, ex-soldier, ex-teacher, and ex-village chief), technician, farmer and self-employed. Most of them have an easy manner, an open expression, a cheerful character and a quick sense of humour. Usually these storytellers are regarded as jokesters by their peers, friends and colleagues.

These narrators, exclusively men, who could be termed 'amateur storytellers,' are ordinary people. They do not earn their living or part of it from storytelling but mostly do it for the sake of pleasure and fun. They possess an interest in and habit of telling stories; they also possess a collection of tales, and the ability to perform spontaneously and to make their stories come to life in the presence of an encouraging audience. Commonly, these amateur storytellers acquired most of their stories from friends, and grandparents. They are usually identified as persons who can tell stories (*boleh bercerita*). However, it is only the elderly storytellers (age above 60 years old) who are still capable of narrating the traditional stories. The younger storytellers normally tell modern stories, especially those containing elements of sex. This shows that the former are the survivors of the tradition of yesteryear and suggests that the interest in traditional tales is declining and on the brink of disappearance.

Observation of the performance of Malay humorous tales shows that the atmosphere created during the deliveries can be of three types : lively and cheerful; less lively; and serious or dull, depending on various factors. Thus the combination of sex stories, a large audience, especially including friends, peers, and colleagues, and a setting

away from home usually produces a very lively outcome. The narrator's personality and temperament, such as an easy manner, an open expression, a cheerful character and a quick sense of humour, also gives an extra edge to the performance as they help to provoke the listener to laughter. Similarly, the listeners also play a significant role in creating a lively atmosphere. Their intervention during the performance with questions, remarks and laughter builds up the storyteller's confidence. The listeners also give supportive encouragement and assistance whenever the storytellers are floundering and struggling to find a suitable word or phrase. Thus both parties play an important role in creating a lively atmosphere during performances of Malay humorous tale telling.

Some narrators possess individual skills which differ considerably from one storyteller to another. These techniques are blended skillfully and result in an excellent performance. The storytellers' idiosyncrasies are evident in terms of speech, gesture and the use of opening and closing stock phrases. In order to produce a vivid and dramatic delivery the narrators may alternate their speech between fast and slow, loud and soft, and high-pitched and low-pitched, as demanded by the story. The employment of facial expressions and gestures also made the narration more interesting to the audience and is sometimes of crucial importance in the story. In practice, stories are not begun straight away and ended with a closing formula. A few tellers start their sessions with a prelude, which may include a short speech, or the recitation of *pantun*. Similarly, in ending the story, some narrators may include a summary of the story or discuss the story with accompanying laughter.

This study shows that narrators employ a variety of formulas to begin and end the story. In most cases, announcement phrases (such as *OK lah! Ini cerita lagi cerita Banja la kan!*) are used to begin the story, and closing formulas such as "*Itu le ceritanya;*" with a blessing in Arabic, "*Sekian. Wassalam mualaikum warahmatullah hibarakatu;*" or with an apologetic style "*Jadi itulah saja cerita, cerita yang agak tak begitu tesusun. Ye! Terima kasih;*" are used to bring it to an end. Hence the well-known and supposedly common type of opening formulas such as *Suatu hari*, *Pada zaman dahulu*, and *Pada suatu masa dahulu* and the closing formula *tamat* or *habis* are less likely to be heard. The various opening and closing formulas in a way frame the Malay humorous tale into a structured performance.

The nature of Malay humorous tales is another important and worthy subject for examination. The tales are mostly short and simple without complicated plots. The settings of these Malay humorous tales are often restricted to form 'cell type like settings' as they are usually placed in a single environment and enclosed in a limited space of time. The traditional tales are more likely to be set in a some indefinite epoch, quite unlike the modern ones. Malay humorous tales are anonymous, but the modern and contemporary stories may have some variants which differ slightly from one teller to another.

This study shows that the repertoire of Malay humorous tales is enormous. It is not in any way limited only to the five famous traditional personages : Pak Pandir, Pak Belalang, Pak Kadok, Si Luncai and Lebai Malang. It also contains other forms of recreational tales, such as the story of Kulub Kecil Kulub Besar and stories that portray animals as their protagonists. In this respect, the existing classification scheme followed by the 'Winstedtians' is totally inadequate. Malay humorous tales cannot be classified into only three major categories based on those well-known tales. According to the thematic classification elaborated in this study, all the existing tales, whether of the traditional or the modern type, can be classified into several divisions and sub-divisions. This classification reveals that the main themes of the Malay humorous tales are anchored upon the 'cunning' and the 'numskull' in both traditional and modern categories. Furthermore, the 'ethnic' and 'occupational' themes, which are more developed in the modern type of humorous tales show that the Malays are similar to other societies who are enjoy in mocking other collective groups. In the ethnic category, the butts of their humour are the Aborigines (*Orang Asli*), Indians, Sikhs, Chinese (especially *mualaf* - recent converts to Islam), Westerners, and also the Malay sub-ethnic groups of the Minangkabau, Pahangese, Kelantanese, and Javanese. In the occupational groups, on the other hand, the prime targets are the politicians, policemen, and armed forces. Another theme popular in both traditional and modern categories of Malay humorous tales is sex. Such stories usually depict various sexual acts, from copulation to sexual molestation, and from adultery to rape. This indicates that the Malays too are fascinated by this type of stories.

Proceeding from a classification by modes of creation, it appears that although nearly all the tales have a fictional basis, there are a few which are based on the recollection of events which actually happened, classified here as 'actual personal,' and 'actual general' tales. A classification by heroes shows that the main heroes of the tales are the numskull, the cunning, and the trickster. In regard to the trickster figure, this study affirms that the Malays too have their own trickster figure. In human form, it is Pak Pandir, whereas the mousedeer, *sang kancil*, is its animal form. Both these characters possess ambivalent qualities, or positive and negative aspects : good and bad; cunning and stupidity; protective and selfish; moral and immoral. These ambivalent characters deceive and manipulate their dupes through their sharp-wittedness, but at the same time they too can be deceived and manipulated owing to their slow-wittedness and thus become dupes themselves. Thus we can dismiss the common view that Pak Pandir plays only the role of the numskull, for in fact he is also portrayed as a villainous cunning figure who is selfish, gluttonous, lecherous and amoral.

The classification according to plots corroborates the fact that the most popular themes and the types of heroes of the Malay humorous tales are heavily centred upon the numskull and the cunning. Five of the seven types of plot in this classification demonstrate in their escapades the numskull's action of misinterpretation and the cunning's act of deception. Misinterpretation of actions and situations makes the

numskull perform silly actions and the act of deception shows how the cunning manipulates his dupe.

The poetics of the Malay humorous tale can be examined through its linguistic and literary features. The former aspect consists of utilizing colloquial usage in order to imitate reality and bring it into the narration by means of using foreign language, dialects and classical language. The linguistic aspect further strengthens the aesthetic impact of the story through employing what could be termed storytelling techniques in the presentation intended to affect the audience. Such techniques include repetition (parallelistic phrases with epiphora), the insertion of *pantuns*, and the use of shortening phrases. Therefore, to evaluate the performance of amateur storytellers as merely something ordinary is totally unacceptable. They, too, have the ability to make the performance of Malay humorous tales more stylish and more expressive than mere everyday speech. However, the ability to use these skills differs considerably from storyteller to storyteller.

This study also enables us to explain what it is that usually provokes the Malays to laughter. Based on the classification of plots and heroes in particular, it is found that the elements of laughter are induced in the stories through several devices, such as incongruity, absurdity, ambiguity, and surprise or the combination of these devices. Furthermore, the stories perform diverse functions : they contain elements of didacticism especially in its negative form; are used for socializing purposes; represent a form of

social and political criticism; enhance self-respect; and arouse a sense of national awareness and integrity.

The atmosphere of Malay social life that was made warm by the presence of an eloquent storyteller is disappearing. The folktales of yesteryear are not as popular as they used to be. However, Malay humorous tales are probably the only type of tales that confirm an interest in storytelling amongst the Malays, and show that this interest is still alive. However, there has been a dramatic change in the type of tales told. Modern and contemporary types of humorous tales, especially stories about sex, are nowadays much preferred and exist in great number. On the one hand, they are delivered for the sake of fun and pleasure but on the other hand they are used for mockery and criticism. The elements of humour contained in the stories provoke the laughter of the participants (the storyteller and the listener). During the performance of humorous tales they gain the freedom to laugh, and this laughter liberates them from any forms of pressure.

APPENDIX 1

List of Narrators and Tales

1. Initials of narrators

ABU	Abu Zarim bin Abu Hashim
AJI	Haji Shahrudin Basri bin Haji Ibrahim
AMI	Amir Hamzah bin Md. Radzi
AZI	Azizi bin Bakar
BOB	Zaini bin Harun
HAM	Hamzah bin Hariffin
JIB	Mohd. Najib bin Haji Ahmad
NAN	Haji Abdul Manan bin Puteh
NAZ	Nazari bin Mohd. Jais
NIN	Isnain bin Bachik
NOR	Mohd. Noor bin Abdul Hamid
NYO	Maimunah binti Mohd. Jaib
RAD	Md. Radzi bin Haji Arshad
RAN	Mahran bin Sidek
RAZ	Mohamad Razir bin Abdullah
ROM	Mohd. Romzi bin Tasinu
SHA	Haji Mohd. Sharif bin Haji Ali
SOP	Syed Yusof bin Syed Hashim
SOU	Mohd. Soud bin Sampol
TAN	Mohd. Atan bin Abdul Kadir
TOK	Haji Talib @ Abdul Mutalib bin Bulat
VES	Mohd. Isa bin Ibrahim
DBP	Dewan Bahasa dan Pustaka Collections
ANO	Anonymous

2. List of stories

No.	Tale	S/teller	Title	Year	Duration (second)	Theme(s) ¹
1.	T1	AJI	<i>Macam Kuda</i>	1997	214"	QnS
2.	T2	BOB	<i>Bergigi</i>	1997	72"	QnS
3.	T3	BOB	<i>Makan Angin</i>	1997	57"	QnS
4.	T4	NAN	<i>Cik Puteh</i>	1995	125"	QnS
5.	T5	NAN	<i>Kena Simpai</i>	1995	127"	Qn
6.	T6	NAN	<i>Pak Pandir - Belalang Rusa</i>	1997	34"	Qn
7.	T7	NAN	<i>Pak Pandir - Rusa</i>	1997	37"	Qn
8.	T8	NAZ	<i>Buah</i>	1997	74"	QnS
9.	T9	NIN	<i>Si Kudung</i>	1997	125"	Qn
10.	T10	NIN	<i>Tamak</i>	1997	114"	Qn
11.	T11a	RAD	<i>Hantu Senja</i>	1995	104"	Qn
12.	T11b	RAD	<i>Hantu Senja</i>	1997	116"	Qn
13.	T12a	RAD	<i>Yang Sulit dan Yang Berat</i>	1995	100"	Qn
14.	T12b	RAD	<i>Yang Sulit dan Yang Berat</i>	1997	115"	Qn
15.	T13	RAD	<i>Bola</i>	1997	62"	Qn
16.	T14	RAN	<i>Cermin</i>	1997	112"	Qn
17.	T15	RAN	<i>Memakan Diri</i>	1997	128"	Qn
18.	T16	SOP	<i>Si Bakhil</i>	1997	111"	Qn
19.	T17	SOP	<i>Malang Pak Si Kaduk</i>	1997	24"	Qn
20.	T18	SOP	<i>Nak Menantu Arab</i>	1997	312"	Qn
21.	T19	SOU	<i>Buah</i>	1995	122"	QnS
22.	T20a	TAN	<i>Dua Orang Buta</i>	1995	162"	Qn
23.	T20b	TAN	<i>Dua Orang Buta</i>	1997	187"	Qn
24.	T21	TOK	<i>Suami Yang Bodoh</i>	1995	132"	QnS
25.	T22	TOK	<i>Pak Pandir - Keri</i>	1995	60"	Qn
26.	T23a	TOK	<i>Pak Pandir - Cendawan</i>	1995	60"	QnS
27.	T23b	TOK	<i>Pak Pandir - Cendawan</i>	1997	70"	QnS
28.	T24	TOK	<i>Pak Pandir - Anak</i>	1995	76"	Qn
29.	T25	TOK	<i>Pak Pandir - Kenduri</i>	1995	81"	Qn
30.	T26	TOK	<i>Pak Pandir - Angus Aje Acak Idak</i>	1997	42"	Qn
31.	T27	TOK	<i>Pak Pandir - Belalang Rusa</i>	1997	45"	Qn
32.	T28	TOK	<i>Lebai Malang</i>	1997	77"	Qn
33.	T29	DBP	<i>Si Buta, Si Pekak dan Si Bodek</i>	1971	322"	Qn
34.	T30	ANO	<i>Cendawan</i>	1997	111"	QnS
35.	T31	NAN	<i>Pak Itam</i>	1995	51"	QcS
36.	T32	NAN	<i>Sang Kancil dengan Anjing</i>	1997	51"	Qc
37.	T33	NAN	<i>Pak Pandir - Kerak Nasi</i>	1997	45"	Qc
38.	T34	NOR	<i>Nangka</i>	1997	100"	QcS
39.	T35	RAD	<i>Dodol</i>	1997	173"	Qc
40.	T36	RAD	<i>Tengah Kentot</i>	1997	75"	Qc
41.	T37	RAN	<i>Dua Beradik</i>	1997	196"	QcS
42.	T38	SOP	<i>Sang Kancil dengan Anjing</i>	1997	248"	Qc
43.	T39	SOP	<i>Sang Kancil dengan Memerang</i>	1997	95"	Qc

¹ Refer Chapter Four for the symbols, see note 40.

44.	T40	SOP	<i>Abu Nawas - Telor</i>	1997	58"	Qc
45.	T41	SOP	<i>Abu Nawas - Tahi</i>	1997	55"	Qc
46.	T42	SOP	<i>Abu Nawas - Bintang</i>	1997	36"	Qc
47.	T43	SOP	<i>Abu Nawas - Betina</i>	1997	473"	Qc
48.	T44	SOP	<i>Abu Nawas - Lembu Berjanggut</i>	1997	57"	Qc
49.	T45	SOP	<i>Sang Kancil</i>	1997	215"	Qc
50.	T46	SOP	<i>Khadam dengan Tuan Puteri</i>	1997	525"	QcS
51.	T47	TOK	<i>Tukang Berus</i>	1995	49"	QcS
52.	T48	TOK	<i>Khadam dengan Tuan Puteri</i>	1995	80"	QcS
53.	T49	TOK	<i>Pak Pandir - Belayar</i>	1995	55"	Qc
54.	T50	TOK	<i>Pak Pandir - Burung Gekgek</i>	1995	182"	QcS
55.	T51	TOK	<i>Pak Pandir - Dara</i>	1995	50"	QcS
56.	T52	TOK	<i>Siput dengan Helang</i>	1997	64"	Qc
57.	T53	TOK	<i>Sang Kancil dengan Gajah</i>	1997	36"	Qc
58.	T54	TOK	<i>Sang Kancil dengan Buaya I</i>	1997	19"	Qc
59.	T55	TOK	<i>Sang Kancil dengan Buaya II</i>	1997	42"	Qc
60.	T56	TOK	<i>Sang Kancil, Harimau dengan Beruang</i>	1997	51"	Qc
61.	T57	TOK	<i>Sang Kancil - Tali Pinggang</i>	1997	46"	Qc
62.	T58	TOK	<i>Sang Kancil - Tehuan</i>	1997	48"	Qc
63.	T59	DBP	<i>Kulub Kecil Kulub Besar</i>	1967	293"	Qc
64.	T60	AJI	<i>Lidah</i>	1997	76"	QhyS
65.	T61	AMI	<i>Tiga Sahabat</i>	1997	45"	Qhy
66.	T62	AZI	<i>Lidah</i>	1997	73"	QhyS
67.	T63	NAN	<i>Songkok Merah</i>	1995	75"	Qhy
68.	T64	NIN	<i>Anak Ayam dengan Anak Itik</i>	1997	56"	Qhy
69.	T65	NIN	<i>Unta, Babi dan Pokok Gajus</i>	1997	97"	Qhy
70.	T66	NIN	<i>Lidah</i>	1997	160"	QhyS
71.	T67	RAD	<i>Tandang Lekat Bakar Kikis</i>	1995	90"	Qhy
72.	T68a	RAD	<i>Tak Mendengar Nasihat</i>	1995	96"	Qhy
73.	T68b	RAD	<i>Tak Mendengar Nasihat</i>	1997	106"	Qhy
74.	T69	RAD	<i>Anjing dengan Bangau</i>	1997	114"	Qhy
75.	T70	TOK	<i>Balasan Orang Yang Tamak</i>	1995	129"	Qhy
76.	T71	TOK	<i>Arnab dengan Kura-kura</i>	1997	28"	Qhy
77.	T72	NAN	<i>Pak Pandir</i>	1997	285"	Qam
78.	T73	DBP	<i>Pak Pandir</i>	1971	220"	Qam
79.	T74	ABU	<i>Sultan Pahang</i>	1997	136"	S
80.	T75a	ABU	<i>Penghulu</i>	1997	114"	S
81.	T75b	ABU	<i>Penghulu</i>	1997	181"	S
82.	T76	AJI	<i>Lalat dengan Katak</i>	1997	184"	S
83.	T77	AJI	<i>Tikus dengan Monyet</i>	1997	61"	S
84.	T78	AZI	<i>Kena Tawan</i>	1997	32"	S
85.	T79	BOB	<i>Raja Banjar</i>	1997	71"	S
86.	M1	ABU	<i>Minah, Mamak dan Kambing</i>	1997	100"	QnS
87.	M2	ABU	<i>Banyak Lagi!</i>	1997	84"	QnS
88.	M3	ABU	<i>Sadin</i>	1997	169"	QnS
89.	M4	ABU	<i>Syurga</i>	1997	85"	QnS
90.	M5	ABU	<i>Buta Huruf</i>	1997	162"	QnS
91.	M6	AJI	<i>Banyak Lagi!</i>	1997	163"	QnS
92.	M7	AJI	<i>Mata</i>	1997	77"	Qn
93.	M8	AMI	<i>Makcik</i>	1997	37"	Qn
94.	M9	AZI	<i>Mat Rock</i>	1997	27"	Qn

95.	M10	AZI	<i>Peti Ais</i>	1997	60"	QnS
96.	M11	AZI	<i>Mengendap</i>	1997	50"	QnS
97.	M12	AZI	<i>Banyak Lagi!</i>	1997	47"	QnS
98.	M13	BOB	<i>Lurus Bendul</i>	1997	94"	QnS
99.	M14	HAM	<i>Pak Aji Kawin Muda</i>	1997	136"	QnS
100.	M15	JIB	<i>Daging</i>	1997	70"	Qn
101.	M16	JIB	<i>Memancing</i>	1997	95"	Qn
102.	M17	JIB	<i>Gila Isim</i>	1997	47"	Qn
103.	M18	JIB	<i>Orang Pencen</i>	1997	58"	QnS
104.	M19	NAZ	<i>Si Kembar</i>	1997	45"	QnS
105.	M20	NAZ	<i>50 Sen</i>	1997	50"	QnS
106.	M21	NIN	<i>Tiga Orang Pencuri</i>	1997	113"	QnQhy
107.	M22	NIN	<i>Susu</i>	1997	82"	Qn
108.	M23	NIN	<i>Syurga</i>	1997	65"	QnS
109.	M24	NIN	<i>20 Sen</i>	1997	107"	QnS
110.	M25	NOR	<i>Makcik Tapai</i>	1997	204"	QnS
111.	M26	NOR	<i>Isa</i>	1997	62"	Qn
112.	M27	NOR	<i>Beg</i>	1997	62"	Qn
113.	M28	NOR	<i>Wan Sulaiman I</i>	1997	46"	Qn
114.	M29	NOR	<i>Wan Sulaiman II</i>	1997	36"	Qn
115.	M30	NYO	<i>Pencoreng</i>	1997	42"	Qn
116.	M31	RAD	<i>Nak Nyanyi</i>	1997	47"	Qn
117.	M32	RAD	<i>Sudah Bayar ke Belum?</i>	1997	41"	Qn
118.	M33	ROM	<i>Telur Asin</i>	1997	49"	Qn
119.	M34	TOK	<i>Tok Arab</i>	1995	29"	QnS
120.	M35	AJI	<i>Ada Ke Tak Ada?</i>	1997	152"	QcS
121.	M36	JIB	<i>Siapa Hebat? I</i>	1997	45"	Qc
122.	M37	JIB	<i>Siapa Hebat? II</i>	1997	42"	Qc
123.	M38	JIB	<i>Tebu</i>	1997	38"	Qc
124.	M39	JIB	<i>Adil</i>	1997	52"	Qc
125.	M40	NIN	<i>Si Sengau</i>	1997	57"	QcS
126.	M41	NIN	<i>Dreber</i>	1997	182"	Qc
127.	M42	ABU	<i>Orang Dakwah</i>	1997	67"	Qhy
128.	M43	AJI	<i>Misai</i>	1997	108"	QhyS
129.	M44	AZI	<i>Orang Syurga Orang Neraka</i>	1997	47"	Qhy
130.	M45	JIB	<i>Bodoh Sombong</i>	1997	82"	Qhy
131.	M46	TAN	<i>Si Buta Kawin</i>	1997	145"	Qhy
132.	M47	ABU	<i>Tiga Kali Saja!</i>	1997	73"	S
133.	M48	AJI	<i>Fesyen</i>	1997	56"	S
134.	M49	AJI	<i>Pertandingan</i>	1997	64"	S
135.	M50	HAM	<i>Tiga Kali Saja!</i>	1997	91"	S
136.	M51	JIB	<i>Orang Muar</i>	1997	65"	S
137.	M52	NOR	<i>Tok Pengulu Bele Jugak</i>	1997	77"	S
138.	M53	NOR	<i>Satu Kaki</i>	1997	63"	SQn
139.	M54	ANO	<i>Besar Mana?</i>	1997	50"	SQn
140.	M55	ANO	<i>Tambah 20 Sen</i>	1997	43"	S
141.	M56a	ABU	<i>Orang Minangkabau</i>	1997	59"	ES
142.	M56b	ABU	<i>Orang Minangkabau</i>	1997	81"	ES
143.	M57	ABU	<i>Balik Mekah</i>	1997	76"	ES
144.	M58	AMI	<i>Siappo Yang Ludah Den?</i>	1997	18"	EQn
145.	M59	AZI	<i>Kembar Tiga</i>	1997	36"	ES
146.	M60	ABU	<i>Orang Pahang Juga!</i>	1997	109"	ESQhy

147.	M61	AJI	<i>Orang Pahang Juga!</i>	1997	48"	ESQhy
148.	M62	HAM	<i>Orang Pahang Juga!</i>	1997	66"	ESQhy
149.	M63	AZI	<i>Darling</i>	1997	33"	E
150.	M64	HAM	<i>Rebana Ubi</i>	1997	42"	ES
151.	M65	NOR	<i>Orang Kampung Gua Musang</i>	1997	37"	EQnS
152.	M66	AJI	<i>Wak Pancing</i>	1997	40"	ES
153.	M67	AJI	<i>Memarit</i>	1997	60"	ES
154.	M68	JIB	<i>Garpu</i>	1997	59"	EQn
155.	M69	NAZ	<i>Nasi Ambang</i>	1997	49"	E
156.	M70	RAN	<i>Wak Parjo</i>	1997	140"	EQn
157.	M71	VES	<i>Wak Jawa</i>	1997	155"	EQn
158.	M72	AJI	<i>Orang Asli</i>	1997	59"	EQn
159.	M73	HAM	<i>Gajah</i>	1997	37"	EQn
160.	M74	HAM	<i>Basikal</i>	1997	87"	EQnS
161.	M75	HAM	<i>Buah Pot</i>	1997	114"	EQnS
162.	M76	HAM	<i>Motor</i>	1997	66"	EQn
163.	M77	HAM	<i>Report</i>	1997	68"	EQn
164.	M78	HAM	<i>Wayang</i>	1997	169"	EQn
165.	M79	NOR	<i>Basikal</i>	1997	52"	EQnS
166.	M80	ROM	<i>Orang Asli</i>	1997	77"	EQn
167.	M81	TOK	<i>Basikal</i>	1997	45"	EQnS
168.	M82	AJI	<i>Anak Putih</i>	1997	25"	EQnS
169.	M83	NAZ	<i>Beli Kereta</i>	1997	36"	E
170.	M84	SHA	<i>Sudah Bayar ke Belum?</i>	1995	52"	EQn
171.	M85	NOR	<i>Mamak</i>	1997	261"	ES
172.	M86	VES	<i>Kacau</i>	1997	108"	EQn
173.	M87	ANO	<i>Buka Kain</i>	1997	78"	EQn
174.	M88	ANO	<i>Nak Tengok Nak!</i>	1997	53"	E
175.	M89	ANO	<i>Ini B Punya!</i>	1997	58"	EQhy
176.	M90	HAM	<i>Sendiri Punya</i>	1997	57"	ES
177.	M91	HAM	<i>Peti Ais</i>	1997	127"	EQnS
178.	M92	HAM	<i>Forum</i>	1997	50"	ES
179.	M93	JIB	<i>Cendawan</i>	1997	64"	ES
180.	M94	NAZ	<i>Kondom</i>	1997	21"	ES
181.	M95	NIN	<i>Mana Jantan Mana Betina?</i>	1997	76"	EQnS
182.	M96	TOK	<i>Tuan Forest</i>	1997	51"	E
183.	M97	ANO	<i>Faa Yaa Sim Nga</i>	1997	89"	EQhy
184.	M98	AJI	<i>Muaalaf</i>	1997	61"	EQn
185.	M99	AZI	<i>Ayam Mas</i>	1997	30"	EQn
186.	M100	NIN	<i>Ipoh Mali</i>	1997	76"	EQn
187.	M101	NOR	<i>Muaalaf Cina</i>	1997	130"	EQn
188.	M102	RAD	<i>Lancau</i>	1997	126"	EQn
189.	M103	TOK	<i>Tiga Orang Muaalaf</i>	1997	35"	EQn
190.	M104	VES	<i>Lancau</i>	1997	70"	EQn
191.	M105	ANO	<i>Pokok</i>	1997	50"	E
192.	M106	ABU	<i>Satu Kaki</i>	1997	73"	OS
193.	M107	ABU	<i>Mengaji</i>	1997	77"	OQhyS
194.	M108	AJI	<i>Siapa Handal?</i>	1997	77"	OQn
195.	M109	JIB	<i>Tak Nampak</i>	1997	32"	OS
196.	M110	RAZ	<i>Askar</i>	1997	282"	OS
197.	M111	SHA	<i>Basikal</i>	1995	89"	OQn
198.	M112	SHA	<i>Bedman</i>	1995	70"	OQn

199.	M113	SHA	<i>Main Golf</i>	1997	70"	OQhy
200.	M114	VES	<i>Cacat</i>	1997	149"	OQhy
201.	M115	ANO	<i>Cucu Aku!</i>	1997	85"	OS
202.	M116	JIB	<i>Bai</i>	1997	20"	OQn
203.	M117	JIB	<i>Dah Penuh</i>	1997	35"	OQn
204.	M118	SHA	<i>Lori Balak</i>	1997	78"	OQn
205.	M119	NAZ	<i>Yang Tu Aku Punya!</i>	1997	70"	OS
206.	M120	ANO	<i>Betul Laa Engkau Cakap!</i>	1997	70"	OS
207.	M121	ANO	<i>Raja Bersiong</i>	1997	45"	O
208.	M122	ANO	<i>Jalok Ambong</i>	1997	54"	OQn
209.	M123	JIB	<i>Otak</i>	1997	47"	MisE
210.	M124	JIB	<i>Hantu</i>	1997	47"	MisS
211.	M125	TAN	<i>Salah Sangka</i>	1995	165"	Mis
212.	M126	ANO	<i>Trojan</i>	1997	96"	Mis
213.	M127	ANO	<i>Kereta</i>	1997	40"	Mis
214.	M128	ANO	<i>Kancil dengan Rusa</i>	1997	51"	Mis
215.	M129	ANO	<i>Sakonas</i>	1997	27"	MisS
216.	M130	ANO	<i>Rokok</i>	1997	76"	MisSE

APPENDIX 2

List of Tales According to the Thematic Classification

Based on the discussion on thematic classification, and to the extent of the collected samples in this study, the Malay humorous tales can be listed according to their categories, divisions and sub-divisions as follows :

Traditional

1. Human Quality

- a. Numskull T1, T2, T3, T4, T5, T6, T7, T8, T9, T10, T11a, T11b,
T12a, T12b, T13, T14, T15, T16, T17, T18, T19, T20a, T20b, T21, T22, T23a,
T23b, T24, T25, T26, T27, T28, T29, T30
 - b. Cunning T31, T32, T33, T34, T35, T36, T37, T38, T39, T40,
T41, T42, T43, T44, T45, T46, T47, T48, T49, T50, T51, T52, T53, T54, T55,
T56, T57, T58, T59
 - c. Hypocrisy T60, T61, T62, T63, T64, T65, T66, T67, T68a, T68b, T69,
T70, T71
 - d. Ambivalent T72, T73
2. Sex T74, T75a, T75b, T76, T77, T78, T79

Modern

1. Human Quality

a. Numskull M1, M2, M3, M4, M5, M6, M7, M8, M9, M10, M11, M12,
M13, M14, M15, M16, M17, M18, M19, M20, M21, M22, M23, M24, M25,
M26, M27, M28, M29, M30, M31, M32, M33, M34

b. Cunning M35, M36, M37, M38, M39, M40, M41

c. Hypocrisy M42, M43, M44, M45, M46

2. Sex M47, M48, M49, M50, M51, M52, M53, M54, M55

3. Ethnic Groups

a. Malays

i. Minangkabau M56a, M56b, M57, M58, M59

ii. Pahangese M60, M61, M62

iii. Kelantanese M63, M64, M65

iv. Javanese M66, M67, M68, M69, M70, M71

b. Aborigines (*Orang Asli*) M72, M73, M74, M75, M76, M77, M78,
M79, M80, M81

c. Indians M82, M83, M84, M85, M86, M87, M88, M89

d. Sikhs M90, M91, M92

e. Westerners M93, M94, M95, M96, M97

f. Chinese M98, M99, M100, M101, M102, M103, M104, M105

4. Occupational Groups

a.) Armed forces M106, M107, M108, M109, M110, M111, M112,

M113, M114, M115

b.) Policemen M116, M117

c.) Forestry Officials M118

d.) Politicians, etc. M119, M120, M121, M122

5. Miscellaneous M123, M124, M125, M126, M127, M128, M129, M130

APPENDIX 3

Classification of Plots

1. Order - misinterpretation of order

1

T12a 1 The chief robber asks his men to steal 2 a mysterious thing. 3 They set off. 4 At their victim's house they mesmerize the occupants. 5 The occupants fall asleep. 6 The robbers ransack the house. 7 They find *sempal* (a tobacco ball) 8 gagged in an old woman's mouth. 9 The robbers mistake it for a mysterious thing 10 and take it to their chief. 11 Their chief is angry. 12 Next day, he sends his men 13 to look for a heavy thing instead. 14 The men follow the similar routine at their victim's house. 15 This time they find a millstone 16 and carry it to their chief. 17 The chief thwacks them 18 with the millstone.

T12b Steals the millstone first.

2

T22 Pak Pandir (PP) and Mak Andih (MA) work in a paddy-field. They intend to have a buffalo for plowing. MA orders PP to buy one. He is unfamiliar with the appearance of the animal. She informs him that a buffalo is the thing that eats grass in the paddy-field. PP set off and sees the grass being cut with a *keri* (sickle). He takes it for a buffalo and buys it. He ties and drags it along the road. The sickle cuts his legs and heels. PP scolds the 'buffalo' for hurting him. At home he ties the sickle to a mango tree. MA reveals his mistake and PP discovers the truth.

3

T23a 1 MA asks PP to stay at home. 2 She intends to work on their farm. 3 Before leaving she informs PP 4 that there is a plate of cooked mushroom (*gulai cendawan*). 5 She asks PP to leave some for her. 6 However, PP eats all the food. 7 When PP realizes his mistake, 8 he goes to the place where MA found the mushroom. 9 PP lies down on the ground 10 and covers his body with dried leaves. 11 He leaves his erect penis visible. 12 MA is annoyed 13 when she discovers the mushrooms have been finished. 14 She goes to the spot 15 seeking for mushrooms. 16 She sees what she takes to be a stick of fungus. 17 When she pulls to uproot it 18 PP cries in pain and runs away.

T23b 12 not annoyed.

4

T24 PP and MA have a child (unnamed). The child is three months old. MA intends to work in their patch of land. She orders PP to bath their child in luke-warm water when he wakes up. MA leaves. PP boils some water. He places the child in the boiling water and it dies. PP takes the child's grimace for laughing. MA returns and discovers the truth. MA orders PP to bury their dead child. He wraps the corpse in a mat. On the way to the cemetery, the corpse falls out. Unaware of the situation, PP buries the empty mat only. On his way back, he sees the corpse but fails to recognise his child. He returns and advises MA not to feel sorrow saying that not only their child died someone else also has had a similar experience. MA goes to see. She discover the corpse is their child.

5

- T25 MA plans to hold a feast in remembrance of their child's death. She asks PP to invite the imam, *bilal* (muezzin), *siak* (mosque caretaker) and others. However, PP is unfamiliar with these people. MA explains that the imam has a beard while the muezzin wears white cap. On the way, PP meets with a *pipit* (white-headed bird) and takes it as the muezzin. He chases the bird and catches it. Then he meets with a goat. He thinks that the goat is the imam as it has a beard. PP takes both animals home. On the way the bird chirp, Pit! Pit! PP replies that his house is not small (*sempit*). The goat then bleats, Bek! Bek! PP say that MA rice is not mushy (*lembik*).

6

- T27 MA orders PP to catch some fishes using the *taut* (a kind of angling equipment). He asks MA what the baits is. MA asks him to look for 'deer grasshopper' (*belalang rusa*). He fetches *taut* and leaves. PP looks for 'deer grasshopper' but encounter a sleeping deer. He catches the deer, hooks it and places in the water. PP returns. After 2 hours he comes back to check and sees the bait is still there. He complains to MA that the deer grasshopper is useless. MA investigates and sees the deer. They slaughter the deer.

7

- T68a 1 A pair of mice lives at a side of a house. 2 New siblings arrive. 3 They nurse their siblings carefully. 4 They advise them 5 not to go to humans' houses as it is dangerous. 6 The siblings grow bigger and bigger. 7 One day, the oldest of the siblings is suspicious about their parents' activities. 8 He investigates them. 9 He sees his parents enter people's houses 10 stealing food. 11 He thinks that his parents eat nice food in the house 12 and ignore him. 13 Next day he enters people's house 14 and finds some food and eat it. 15 He accuses his parents as liars. 16 He continues to steal in the humans' house. 17 Finally, he is trapped 18 and killed. 19 Before he dies 20 he realizes how much his parents lovde and cared for him.

- T68b [7 - 10]; 12 forbid him to go out.

8

- T72 MA orders PP to bury their dead child, Andeh (c.f., see T24). PP places the corpse inside a mat and rolls it up and leaves. The corpse drops out and he buries the empty mat. On the way home he sees the corpse but fails to recognize it. He informs MA about the incident and she is upset to hear. They hold a feast. MA orders him to invite the guests. PP invites the hajjs, and other people including the goat and *pipit* (a bird). MA prepares the food. She orders PP to spread out the mat. PP spreads the mat including part of his penis as he stretches it out so wide and he sits at the back. During the feast hot gravy drops onto PP's penis. He jumps in pain and runs. The guest depart. PP plans to trade and sail. PP asks MA to prepare some food (c.f., see T49). He hides himself on the shelf. He stuffs his anus with a cloth to avoid defecation. Part of the cloth hangs out. His mouth accidentally makes a sound. MA thinks it is the sound of the ship and PP is about to come home. She cleans the house and sees the cloth. She pulls it and PP defecates on MA. MA is furious and plans to leave. She gathers all her things and put them inside a basket. PP hides inside the basket. She departs with her child. On the journey PP urinates. MA thinks her cooking oil have spilt and rubs it on her hair. They stop at a *redan* tree bearing fruits to rest. She thinks of PP. She tells her child that if PP was there he would climb the tree to fetch the food. She says it a couple of times and PP answers from inside the basket. MA is annoyed and remembers the oil spilt incident. He climbs the tree to get the fruits. They reach an ogre's house. They stop there for a rest. The ogre child hides them under a cauldron because his parents eat humans. The ogres comes back from their hunting. They stay there for some days. Mice chew PP's lips and his teeth are visible. The ogres set out hunting and returns with some animals. They cook their catches. As they are eating PP speak asking for a spoonful of the food, '*mintak sesodok*.' MA is furious. The ogres search for them and find them under the cauldron. The ogres are shocked by their discovery. They are scared to see PP's white teeth but without a lip and they flee.

- T73 MA plans to work on the farm. She orders PP to bath their child with luke-warm water (c.f., see T24). PP boils some water and places the child in a bowl containing the hot water. The child dies. PP takes the child's grimace for laughing. PP discover the truth when MA returns. She orders PP to bury the corpse. They wrap it inside a mat. PP takes it and leaves. He drops it and buries in an empty mat. On the way home he sees the corpse but cannot recognize it. He informs MA not to feel sorrow because other people also share similar experience. MA investigates and discovers the truth. They plan to hold a feast in remembrance of their child. MA asks PP to buy a buffalo and gives RM 100 (c.f., see T22). Before he leaves PP asks about the appearance of the buffalo. MA informs him that it is a thing that eats grass. He buys a *tajak* (a tool to cut grass) instead. He takes it home and ties it to a tree. MA is furious to see it and order PP to return it and get a real buffalo. The seller gives a buffalo and PP takes it home. They slaughter the buffalo and prepare for the feast. MA orders PP to invite the guests but he invites the ogres instead. The ogre comes with his wife and eats all the food. PP has to stay at the ogre's house to feed their child. PP stuff the food into the child's mouth until he dies of choking. PP runs home to inform MA. They flee across a river. When the ogres discover that their child had died they look for PP and MA. The ogres chase them to the river but fail to cross. PP tells them to use the *tempayan* (a large vase). They use it and drown in the water.

10

- M101 1 A Chinese *mualaf* (recently converted to Islam) is asked by his wife 2 to go to Friday prayers. 3 He tells her that he does not know how to perform the prayer. 4 His wife asks him to copy people in front of him. 5 Then he sets off to the mosque by bus. 6 After paying 50 sen for the bus fare 7 he has another 50 sen coin left and puts it in his pocket. 8 Coincidentally he sits in a row with other fellow *mualafs*. 9 During the prayer (a mass prayer) and during *sujud* (bow in kneeling position so that the forehead touches the floor) the coin drops out 10 and rolls to the *mualaf* next to him. 11 He is also about to *sujud*. 12 Unaware of the coin he palms it. 13 The former worries that the latter might take the money and make him walk home. 14 Then the former whispers to the latter telling him that his money is under his palm 15 and asks him not to take it. 16 The latter lifts his palm 17 and sees the coin. 18 He is annoyed 19 and replies that he is not interested in the money. 20 Suddenly, the next *mualaf* beside them tells that it is forbidden to talk during prayer. 21 The fourth *mualaf* then states that he is lucky for not talking. 22 However, the fifth *mualaf* questions the fourth *mualaf*'s action. 23 In the end all their prayers are faulty. 24 When he returns his wife asks him to go for *asar* (evening prayer) at the prayer place. 25 He tells his wife that he did not know the prayer. 26 His wife asks him to follow the imam. 27 He prays behind the imam 28 and follows the imam's action. 29 During *rukuk* (bow from the waist) his cap touches the imam's testicles. 30 This makes the imam angry. 31 As the imam stands he kicks the *mualaf*. 32 The *mualaf* remembers his wife advice. 33 He kicks the person behind him 34 and makes them fall. 35 After the prayer the imam chases him around the village in anger. 36 He chases the *mualaf* until he is out of breath 37 and dies.
- M98 1 seeks advice concerning praying from imam and some people + his testicles are big; [2 - 3]; 4 imam and some people; [5 - 27]; 28 + during *sujud* some naughty boys flicks his testicles; [29]; 32 from imam and some people + follows it + flicks imam's testicles + imam kicks him + he kicks to the back (but kick into the air cause there is nobody) + asks imam whether his prayer is valid (cause imam's kick hit him and his kick did not hit anyone); [33 - 37].
- M103 1 three *mualafs* + imam invites them to pray together + explain some basic rules (not to talk and walk); [2 - 8]; 9 not a coin but a big mouse passes; [10 - 13]; 14 talks saying that a big mouse passes; [15 - 19]; [24 - 37].

2. Action/situation - misinterpretation of it

11

- T2 A person gets married. The first night his wife practises oral sex. He mistakes it for normal intercourse. Next morning, a friend of him asks about his experience. He tells him that his wife's vagina has teeth. His friend do not believe. He takes his friend to the river. Together they watch his wife bathing. She is naked. She notices someone peeping. Her clothing are far away. She grabs some *kangkung* (a kind of lefty vegetable) in the water. She covers her genitals. Her husband tells his friend that his wife's vagina is eating *kangkung*. This proof that her vagina has teeth.

12

- T6 PP strolls along a river bank. He meets an angler. He asks the man what bait he is using. The angler tells him he is using a 'deer grasshopper' (belalang rusa). PP looks for the deer grasshopper. PP catches a huge deer instead (c.f., see T27). He ties up the deer and places it into the river as bait. The deer struggles to free himself. The splashing sound of the water makes the angler came to investigate. He sees a deer. The man slaughters the deer and divides the meat with PP.

13

- T7 PP strolls in the forest. He encounters a sleeping deer. He stops and examines the stag's antlers. PP hangs his lunch, betel and cigarette pouches onto the stag's antler. PP lies down by its side. He feels and massages the stag's legs and ribs and says it is nice to cook. The stag wakes up and runs off with PP's pouches. He chases and shouts, '*Oncang aku!*' (My pouch!).

14

- T9 A mutilated Ethiopian is caught stealing. Both his hands have been cut off because of his previous felonies. In this occasion people see him stealing a cauldron. They catch and take him to the judge. The judge does not believe that he could steal due to his disability. He releases him to go free. The accuser is very embarrassed in front of the public. The Ethiopian is happy. He proudly walks to the cauldron. He bends down and using both his elbows lifts it to his back and carries it out of the court. At that moment, the judge orders the guards to catch him. His actions prove that he is capable of stealing the cauldron. From that day on ward there are no more cases of stealing.

15

- T14 A man goes to the town and buys a mirror. He takes it home and hides it in his room. When he looks through the mirror he laughs as he never had the experience before. His wife is curious at his action. When he is working, his wife searches the room and finds the mirror. She look through the mirror and sees a woman. She mistakes her image for another woman. She calls her mother-in-law complaining that her husband has an affair with another woman. Her mother-in-law agrees but the person he is seeing is as old as her. She calls her husband and informs him of the matter. Her husband checks and sees a man instead of a woman. All the family members mistakes their images for someone else.

16

- T20a 1 Mat and Seman are two blind friends. 2 They plan to go fishing. 3 They prepare themselves with the rods, baits, fishing hooks, fishing lines and their lunch. 4 They go to the jetty 5 and steal a boat. 6 They sit facing each other and start paddling. 7 The boat rocks forwards and backwards several times. 8 They think that it is due to waves. 9 They do not realize that the boat is still tied to a pole 10 and they are paddling in different directions. 11 They hear the sound of the mangrove fruits falling into the water. 12 Mat and Seman think it is the sound of the fish splashing. 13 They

anchor their boat. 14 They drop their fishing lines. 15 Some crabs drag their fishing lines 16 into their holes. 17 They think that their lines were caught by *sesirat* (a rather worthless fish that makes a knot in the lines). 18 As they are arguing 19 the boat owner comes. 20 Only then do Mat and Seman realize that they are still at the jetty.

T20b 1Ali and Amat; 18 + eat the food.

17.

T28 LM (Lebai Malang) gets two feast invitations, upstream and downstream. He is undecided about which one to attend. He becomes greedy. He intends to go downstream as they are offering beef. He paddles his boat but it is high-tide. He struggles to combat the current. When he reach the house the feast is over. He quickly paddles back upstream instead. However, it is low-tide. Again he struggles with the current. When he reaches the house the feast had just finished.

18

T29 The man with hernia (Si Bodek) suggests to the blind man (Si Buta) and the deaf man (Si Pekak) to look for food. The hernia man stays at home preparing the spices. Both of them plan to steal a goat (c.f., see T11a and T11b). They go to a goatpen at night. In the dark the deaf man feels for the goat. He feels a thieving tiger. He mistakes the beast who is also planning to steal for a goat. They put the tiger into a sack and shoulder it home. In the middle of the journey, the tiger scratches open the sack. The tiger manages to flee. The thieves try to save themselves by climbing on trees but the blind man climbs a dead tree. The tiger comes back with a bear for revenge (c.f., see T56). They tie their tails together. The blind man falls on top of the tiger. The beasts run off and snap their tails. The bear loses its tail in the incident. The blind and the deaf men return home empty handed. Then they plan to steal in a house. The blind man enters through the kitchen and finds some rice. The deaf man sees gold coating on a gong. He scraps the gold and then hits the gong. Somebody comes and catches them stealing. The hernia man pretends to wake up the house owner as an excuse. The blind man in attempt to escape fall into a drain. When they succeed in escaping they came to a coconut tree. The deaf man climbs and eats a coconut on the tree. The hernia man asks the deaf man to pass him one. The deaf man ignores him. The man with hernia climbs tree and is followed then by the blind to get the coconut themselves. In an attempt to get a coconut the blind mistakes the hernia's testicles for the coconut. He twists and pulls the testicles. The hernia man cries in pain. In the chaos all of them fall to the ground.

19

T63 A man joins a religious gathering at a *surau* (prayer place). A feast is held after the prayer. He is invited for dinner but refuses saying he is not hungry. After the feast all the guests prepare themselves to sleep. They place their caps at their sides. Among them there is a man wearing a red cap. In the middle of the night the man who refused the food feels hungry. He forages in the dark for food. Unfortunately grabs hold of the red cap. He mistakes it for a pancake and eats it. A small part of the cap remains. When he is full he continues his sleep. In the morning everybody wakes up and put on their caps. The man with the red cap is unable to finds his cap. They search for the cap and find the small bit of the cap. They sees the culprit's mouth is red. They realise he has eaten the cap and so his mouth is red in colour.

20

T76 A housefly and a frog set out for an expedition. They came to a river bank and see a divorcee washing clothes. Her sarong is disarranged. The housefly and frog can see the woman's vagina. Frog asks his friend to investigate the place. When he returns, the housefly tells the frog that the place is suitable for both of them. They move to the new place. The divorcee's boyfriend appears. He is eager to have sex with the women. When they are having sex, the housefly and frog are trapped in side the woman's genital. Once it is over, both friends manage to free themselves. Then they tells each other of their experiences. The housefly explains that a bell hit his head and he felt dizzy. The frog says he saw a snake. He had to avoid it when the snake tried to bite him but he

could not stand its poison.

21

- T77 A mouse and a monkey compete with each other. They want to know who has the strongest penis. They see an elephant passing. The monkey jumps on the elephant and molests the beast. Then it is the mouse's turns. He jumps and molests the elephant but he takes a very long time. This makes the monkey bored. The monkey takes a coconut and throws it to the mouse. However, it hits the elephant and he shouts in pain. The mouse mistakes the shouting of the elephant for the effect of his actions.

22

- M1 Minah works in a *mamak*'s (Indian Muslim) restaurant. *Mamak* fancies her. He asks Minah to show her legs to him in return for a goat. Minah agrees. Then he asks Minah to lift her sarong higher. Minah agrees and she gets a further goat. Similar requests are made several times and each time Minah gets a goat. Lastly, Minah's genitals are visible. *Mamak* asks whether he can thrust his penis a bit in her vagina. Minah refuses as *mamak* no longer has any goat to give. *Mamak* ignores her demand but continues thrusting his member. Minah enjoys it. She requests *mamak* to thrust it slowly in return for the goats she has. In the end *mamak* gets free sex and all his goats back.

23

- M6 1 A fisherman keeps a ghost (*hantu raya*) 2 to look after his belonging. 3 However, he knows that the ghost likes to woo his wife. 4 He tries to think of a way to stop it as he is going for a fishing trip. 5 Then he pulls out one of his pubic hairs and gives it to the ghost. 6 He asks the ghost to straighten the hair. 7 By doing so the ghost will be busy and 8 forget to disturb his wife while he is away. 9 Then he leaves. 10 The ghost tries hard to do it. 11 After a month he succeeds in his task. 12 The ghost is happy and 13 thinks of disturbing his master's wife again. 14 He goes to the house disguised as his master. 15 The ghost calls her and 16 she mistakes him for her husband. 17 At the moment she is bathing. 18 When the ghost pushes open the bathroom door 19 he faints. 20 The ghost sees his master's wife's pubic hair. 21 When the ghost recovers he prattles to himself saying that he took a month to straighten one hair. 22 Now, there is a lot more to straighten. 23 The ghost flees.
- M2 1 a man inherited his father's ghost (*toyol*) + just married + considers the ghost as disturber; [2 - 3]; 4 + tries to get rid of the ghost; [13 - 16]; 17 his new master; 20 his new master.
- M12 1 a divorcee looks for a house to rent + the village chief shows a haunted house + she agreed + meets with a ghost (type of ghost unmentioned); [2 - 3]; 4 + tries to get rid of the ghost; [13 -16]; 17 divorcee; 20 divorcee.

24

- M8 A student takes his girlfriend back to her hostel in a car. On the way home he encounters an old woman at an abandoned bus-stop. He stops and asks where she is going. She tells him that she is going back to Sungai Nibong. He explains that there was no bus passing through the route. He takes the old woman to her destination. In the middle of the journey he experiences a horrible smell. He looks through the rear mirror and sees that the old woman's face has changed. This made him very scared as it is Thursday night (*malam Jumaat*). The old woman stops him in front of a graveyard. He becomes too frightened. When the car stops the old woman apologizes for farting in the car.

25

- M9 A young man returns home. He is a rocker (interested in rock music). Although he is a rocker he is a pious person. Before he reaches home he stops at an old prayer place to pray. The imam is old and everything he does is very slow. The imam made several false starts in the process saying

Allah hu Akbar! (Mighty Allah!) several times. Then the boy goes in front and offers to lead the prayer. The imam agrees. The rocker starts the prayer by saying, *Allah hu Akbar!* Suddenly he turns back and tells the imam that he does it only once.

26

- M11 A divorcee snoops and eavesdrops under his ex-wife's house. She has just got married to another man. As the married couple is about to sleep they have a conversation. Her new husband asks her who got a bigger penis between him and his previous husband. She replies that her previous husband has a bigger penis. The person under the house is happy to hear it. Then her husband asks again whose penis is longer. She replies her previous husband. His ex-husband is jubilant. Then her husband asks again who got bigger testicles. She answers it is her previous husband. Suddenly, her ex-husband calls out telling her not to mention about testicles. So, they realize that he is peeping under the house.

27

- M16 A fisherman teaches a boy to fish. He advises him to use a live bait. He explains to the boy that when the line is tight a fish is caught. He tells him further that sometimes when the line is loose it might be a better fish. Suddenly, the boy sees the line is loose and tells the fisherman. He pulls the line to check. No fish is caught but the bait is climbing a pole instead.

28

- M22 A blind old man has many grandchildren. He likes to play with them. One day his grandson comes and tell him that his granddaughter, Salmah has died. He asks what caused her death. The boy says she died because some milk stuck in her throat. The old man asks what the milk looks like. The boy explains it was white. The old man asks again what white looks like. The boy says it looks like a heron. His grandpa asks again how the heron looks like. The boy is annoyed and he holds his grandpa's arm. He shapes the arm like a heron. The old man mistakes it for the milk.

29

- M26 Isa and Mamat plan to steal. They snoop under an old couple's house. As it nearly *isyak* (the late evening prayer) and it is dark under the house the boys bump their heads against the floor board. The couple mistakes it for the sound of gong coming from the mosque. The husband says that it is *isyak*. However, Isa thinks that the occupants are calling his name and know their whereabouts. They run and trap themselves in the next door backyard. In the dark, Isa heard somebody calling his name. He replies back. Mamat appears and tells Isa that it is some ducks whom he is talking to.

30

- M27 Baharuddin goes fishing late in the evening. He uses his son's bag to carry his stuff. He catches some fish. Suddenly, in the dark he catches a strange object. He snatches his machete and chops the object into pieces. He thinks it is some spiritual being. Then prepares himself to go back. He looks for the bag but it is missing. He investigates the object that he chopped and finds that it is his son's bag.

31

- M29 Wan Sulaiman visits his friend in town. His friend takes him for dinner in a restaurant. Then they return home. However, Wan Sulaiman is unfamiliar with his friend house. In the middle of the night he wakes up to use the toilet. However, he fails to find the toilet and defecates in his sarong. Then he tries to throw the sarong through the window. He mistakes the glass wall for an opened window. The faeces falls on the floor. The sound wakes up the whole house.

32

- M34 An Arab marries a Malay girl. He is eager to have sex with his wife. After the wedding he pulls his wife into the bedroom. However, the woman is in her period and refuses to have sex. She tells her husband that she is *datang kotor* (menstruating). He mistakes it for dirty and asks her to clean herself. Then his wife says, *datang bulan* (having her period). He mistakes it for 'moon' and says that the moon is in the sky. Then she says *datang haid* (period). Only then her husband understands as it is an Arabic word.

33

- M42 A *dakwah* (missionary) stops at a prayer place during *zohor* (noon prayer). However, his knowledge is not strong. When the imam sees the *dakwah* he asks him to lead the prayer. Although he agrees he is not enthusiastic about leading the prayer. During the prayer he reads the passages loudly instead of in silence. People are curious. The *dakwah* realizes his mistake and he feels ashamed. During *sujud* (bow in kneeling position as the forehead touches the ground) he quietly runs away. People wonder why it is so long. Then someone replaces the imam and continues the prayer to the end.

34

- M52 A villager receives a cow from the Department of Agriculture. He rears the cow properly and it grows into a healthy animal. One day he takes a fancy to the cow's backside. He climbs on a tree stump and sexually abuses the cow. While he is molesting the cow the village chief passes and sees him. He jumps and grabs the chief's gun. Then he orders the village chief to do the same. He threatens to shoot if the chief refuses. The chief obeys his command. Two weeks later, there is an open day in the village. Many people came for the festivities. The agriculture officers also came to check the villagers' cows. They see the healthy cow and ask who reared (*bela*) the cow. Everybody looks at him and he feels uncomfortable. He mistakes *bela* for *bele* (molesting) and thinks that someone knows his secret. He shouts that he did not do it alone but together with the village chief. The village chief is ashamed and the village folks do not believe him anymore.

35

- M55 A man looks for a male prostitute. He asks what the payment for oral sex is. The prostitute explains it is only RM5 but, if with air-conditioning, it costs an extra 20 sen. The customer is surprised at the cheap rates. He doesn't understand why the air-conditioning is so cheap. He asks again to be certain. Then male prostitute explains that 20 sen is to buy *Hacks* (a brand of sweet containing menthol).

36

- M59 Triplets hold a discussion in their mother's belly. They discuss their future careers. The eldest wants to be an interior designer because he finds it a dull environment in the belly. The second triplet wants to be an electrical technician. He wants to put some lights because it is dark in the belly. The third triplet wants to be a policeman. He intends to arrest the bald boy who vomits every time he comes into their place.

37

- M68 During the Korean War rubber-tappers became rich. Rubber was high-priced. A Javanese farmer is among the rubber-tappers who benefited from such good fortune. He manages to buy a Morris Minor car. He drives to Singapore with his wife. They have lunch at a big hotel and order two plates of fried noodles. The cook asks him whether he wants a fork. He replies to put a bit in the food. He mistakes 'fork' for an ingredient in the fried noodles.

38

- M73 A herd of elephant attacks an Aborigine settlement in Gelong Forest, Perak. The TV3 (a private television company) crews go there to cover the news. They interview the headman. They ask him when the elephants will come. The headman misunderstands the question. He replies that he has not made any appointment with the elephants and the elephants also have not made any appointment with him.

39

- M74 1 An Aborigine goes hunting in the forest. 2 His wife stays at home. 3 While he is away a westerner working for WHO (World Health Organization) 4 comes to his house. 5 He sees the Aborigine's wife and rapes her. 6 While he is raping her the Aborigine returns. 7 He sees the act and 8 he is angry. 9 However, the westerner is unaware of his return. 10 The Aborigine thinks of fighting the culprit but he realises that he is too small. 11 Then he thinks of stamping on him with his foot but is scared that the culprit's penis will penetrate deeper. 12 Then he thinks of stabbing the man with his spear. However, he is scared that the blade might pass through and kill his wife. 13 Suddenly he sees the westerner's bicycle in the yard. 14 He takes the bicycle and bangs it several times against a tree. 15 The action damages the bicycle. 16 Then he says that his bicycle is damaged but not his wife. 17 However, the westerner is not done yet. 18 When the Aborigine comes into the house again it is over. 19 He sees his wife's genitals are wide open. 20 This makes him angry. 21 He goes to the kitchen 22 and eats some cold rice 23 to cool down his anger.
- M79 1 seeks rattans; 3 Chinese trader who buys his wares; [10 - 12]; [17]; 18 after the act the Chinese meets the Aborigine and he left + the Aborigine has sex with his wife to investigate the damage + finds nothing wrong; [19 - 23].
- M81 1 a fisherman for a Chinese trader; 3 his boss; [10 - 12]; [17]; 18 after the act his boss buys the fishes and leaves + the Aborigine has sex with his wife to investigate the damage + finds nothing wrong; [19 - 23].

40

- M76 1 An Aborigine rides his motorbike 2 to and fro from the settlement to the town. 3 He carries several people each time to the Sunday market. 4 A police officer notices him and tries to stop him. 5 Then the officer raises his arm. 6 However, the biker passes the officer but he raises his arm back to the officer. 7 The police officer is annoyed. 8 A few minutes later, the Aborigine returns. 9 He tells the officer that he was sorry for not stopping 10 as his bike is full. 11 Then he offers his services to the police officer. 12 The police officer is annoyed 13 and asks him to go. 14 Later, the policeman stops the motorcyclist again. 15 In this instance, he carries his family member. 16 The officer explains that he has broken the laws. 17 Then he says that the bike is his 18 and introduces all his family members 19 including himself. 20 Then he asks what his offence is. 21 The officer becomes fed up with the situation 22 and lets him go free.
- M117 1 a villager; [2]; 3 + destination is not mentioned; [5]; 6 + shouts telling him that it is full; [8 - 22].
- M116 1 a Sikh + rides a bicycle + down hill; [2 - 3]; [5]; 6 + says not only without light but it is without brakes; [8 - 22].

41

- M77 An Aborigine goes to the police station. He wants to reports that his son had been attacked by a tiger. When he reaches the station he fails to find the entrance. He circles the building several times. Then he sees a window and he jumps in. He is lucky because the room belongs to the station chief. The officer asks him about the incident. He asks the time when the tiger attacked his son. He replies that the tiger did not use time but it just attacks. Then the officer asks his son age. He does not know but remembers that his son had got his passport twice. The officer understood that the boy is 21 as what the Aborigine thinks of as a passport is the IC (identification card).

Lastly the officer asks the date of the event. He replies that he does not know but what he remembers is that the moon was exactly on top of a durian tree.

42

M78 1 Several officers from JOA (Department of Aborigines) visit an Aborigine settlement. 2 Then they take the headman for a drive in town. 3 The headman witnesses life in town as he has never experienced it before. 4 They also take him to a movie. 5 When he returns home 6 he tells his experiences to his fellow-villagers. 7 Then he asks them whether they want to see a movie. 8 They shout in affirmation. 9 The headman tells them that if they want to see a movie they have to line up. 10 They fix a date to go. 11 When the day comes the whole settlements turns up and 12 form a very long line 13 with the smallest in front follows by the tallest at the back. 14 Then they walk to town. 15 They cross a railway line and see a train passing. 16 The headman explain it as an iron centipede (*lipan besi*). 17 Then they come to a cross road with a traffic light. 18 It is green at the moment and the headman explain it is only for the army 19 and they have to wait. 20 When it is yellow, the headman tells them it is for the royalty. 21 When it is red the headman orders his folk to moves. 22 The town is plunged into chaos as the line is very long. 23 Then they reach the cinema and they are late. 24 All the tickets are sold 25 except for the reserve seats. 26 The headman asks his people to get in line 27 to buy the ticket. 28 All of them manage to get in. 29 They gather in front of the screen and 30 watch a cowboy movie. 31 The headman has seen it previously. 32 He shouts to his people stating that the cowboys are their enemies. 33 When the Indians appear he shouts again stating that it is their people. 34 During the shooting episodes they see a lot of Indians get killed. 35 The headman suggests that they hide to avoid the shooting. 36 All of them hide behind their seats. 37 As the film progresses they sees the Indians are usually defeated. 38 The headman then orders his people to retreat 39 and get out of the cinema 40 to save his people from extinction.

M72 1 happens in Sungkai when the cinema was first introduced in the 1950s or '60s + people are excited including the Aborigines; [2 - 26]; 27 + they buy tickets for the first class seats but take seats in front instead + they think that they paid more and so have the right to seats in front; 35 not the headman but one of the Aborigines shouts to lie down to avoid the shooting; [36 - 40].

43

M86 An Indian goes to a Chinese coffee-shop. He orders a cup of black coffee. The waiter places the coffee on the table. Then the Indian complains that there is no sugar in the coffee. The waiter tells him to stir (*kacau*) it. He mistakes it for stir up trouble. An argument occurs as the Indian repeatedly confuses the terms. He takes the answers as a signal to start trouble and he smashes the cup. Then the village chief suddenly appears and resolves the problem. He explains the meaning of the term to the Indian and pays for the coffee and the broken cup.

44

M87 Toh Puan Raha (wife of Tun Razak) is invited to officially open the new building of a Tamil school. Many people come for the ceremony. After all the speeches are delivered it is the time to raise the curtain over the brass plaque. The master of ceremonies is an Indian. He calls upon the guest of honour to come forward to raise the curtain. However, he says '*untuk membuka kain*,' i.e., to open or take off her skirt.

45

M89 Several boys from a Malay estate invite their friends from the Indian estate for a friendly soccer match. The pitch is beside a railway line. During the match, twice a train passes. On each occasion the players of the visiting team stand excitedly looking at the passing train. Each time a goal is scored and the visitors are on the receiving end. In the end the host team wins by 2 goals. When the truck carrying the visitors is about to leave some Malay boys tease them for their ignorance that lead to the defeat. This angers one of the visitors. He shouts that this team is the B team. The A team hasn't arrived yet.

46

- M102 1 A Chinese green grocer 2 lives in a Malay village. 3 He travels to several villages to trade. 4 He meets a divorcee who buys vegetable from him everyday. 5 They became acquainted 6 and her parents like him. 7 Then her father tells him if he wants to marry his daughter he has to convert to Islam. 8 The Chinese agrees. 9 He converts to Islam 10 and undergoes circumcision. 11 Then they hold a wedding ceremony. 12 The guests gather. 13 The imam comes 14 and the bridegroom is ready. 15 He sits in front of the imam for the *akad nikah* (marriage contract). 16 The imam recites some prayers. 17 Then he starts the *ijab kabul* (consent). 18 The bridegroom has to answer. 19 He cannot say it fluently. 20 The wedding witnesses claims it is not valid. 21 The consent is repeated 22 and it is continuously repeated for several times. 23 Then they bath him before they continue with the consent. 24 Again it is faulty. 25 Some of the guest says that the bridegroom is not '*lanco*' (*lancau* - fluent) in answering the consent. 26 The bridegroom hears this and becomes annoyed. 27 However, he mistakes it for '*lancau*' (penis in Chinese). 28 In anger he says that he has a penis. 29 He opens his trousers 30 and shows his penis to the people. 31 The people become angry 32 and chase him away. 33 The wedding is cancelled.
- M104 1 a *mualaf* + setting in Melaka; [2 - 12]; 13 imam sees the bridegroom as if he not ready yet; [14 - 24]; 25 its imam who says + questions the bridegroom; [30 - 33].

47

- M112 During the British occupation many Malay soldiers work as servant for a British officer in the officer's mess. The officer asks his servant for his shoes. The servant replies he has sent them to the laundry. The answer confuses the officer who asks a passing Malay corporal to sort it out. The corporal asks the servant to sort out the situation. Then he finds that the servant confuses shoes with socks because of his ignorance of English. Then he gets the shoes from under the bed.

48

- M113 A major takes his servant to a golf course. He aims at the ball several times as he prepares to make a drive. Then he hits it. He places his hand to his forehead to watch the ball. His servant asks him what he is looking at. He answers that he is looking for the ball. The servant tells him that the ball is still there at his feet. He is annoyed with the situation. On the way home he gives his servant leave and advises him not to play golf.

49

- M118 A forestry official stops a lorry carrying logs. He inspects the lorry. Then he asks the driver how many are there and how many logs they are taking. The driver replies that there are two people, himself and his assistant and there are two logs (*batang* - also means to penis). The answer annoys the forestry official. He thinks the driver is playing a joke on him. On inspection he sees that there are four logs. He asks for an explanation. The driver explains that each log has been cut into two parts. This annoys the forestry official. Then he asks the driver to show him the lower and upper ends of the logs. However, the driver asks the forestry official for the answer. He says that the bigger section is the lower end whereas the smaller section is the upper end. Then the driver says it is wrong as both ends are in the forest. The answer makes the forestry official speechless and he asks them to leave.

50

- M124 Najib visits his friend, Cikgu Seleman in Parit Raja, Johor. They sit and talk until midnight. In the area near Parit Kome there is a graveyard. There are rumours stating that people have seen a ghost there. It is a female ghost disturbing people and she is beautiful. It is late for Najib to go home. As he is about to start his motorbike the couple tries to scare him. They tell him to beware of the ghost because she might suddenly sit behind him. However, Najib replies that it is good as he is still single. He might divert his motorbike to some bushes. He mistakes the situation and

regrets using such words in front of his friend's wife.

51

- M125 Nasir and Samsiah are lovers. However, they have never met each other yet and they only correspond regularly through letters. Nasir asks his girlfriend for a date in Port Dickson. She accepts the invitation and they drive to Port Dickson. In Port Dickson they walk together on the beach. Then Nasir tells Samsiah that he is going to the other end of the beach and asks her to wait on the bench. After a while he comes back. He walks quietly toward the bench and covers Samsiah's eyes. However, the girl is not Samsiah. She stands up and swears at Nasir. Nasir is surprised because he doesn't realize that she is not Samsiah. Furthermore, she is wearing a similar colour dress and she is facing toward the sea. Nasir tries to explain but she ignores him. Then Samsiah come and the problem is resolved.

3. Action/situation - misinterpretation made by the second character

52

- T1 A king tries to find a suitor for his daughter. He succeeds and his princess gets married. However, his son-in-law is impotent. The situation upsets his wife and his parents-in-law. They search for healers to treat the problem but fails. His son-in-law thinks of divorcing his wife. However, he has a dream. In the dream he meets with an old man wearing a white robe. He asks to look for him to resolve the problem. He also informs him of his whereabouts. In the morning he gets a horse and looks for the old man. He succeeded and confirms the dream is true. The old man asks what type of genitals he hopes for. He wants it like those of the horse he rides. Then the old man sends him home. He returns. After three months the princess is pregnant. Her parents are happy. The king asks his son-in-law how he managed to overcome the problem. He tells every detail of it. Next morning, the king sets out to look for the old man. He succeeds. He also wants genitals like the horse's. Then he returns. That night, suddenly the queen screams. A moment later the king himself screams out loud. Actually, the king made a mistake. He rode a female horse.

53

- T11a 1 A shepherd is busy 2 driving his herd of goats back into their stall 3 at dusk. 4 His children are busy playing 5 in the yard. 6 They ignore their mother asking them to come into the house. 7 She tricks them by saying there is a ghost dusk. 8 A thieving tiger overhears the woman's remarks. 9 The tiger is scared of the dusk ghost. 10 The beast hides among the goats. 11 When it is dark and quiet, 12 and the tiger is about to steal, 13 two thieves appear. 14 The thieves are planning to steal the biggest goat. 15 The tiger mistakes the thieves for the dusk ghost. 16 The thieves mistake the tiger for the biggest goat. 17 They put the tiger into a sack 18 and shoulder it across the forest. 19 The tiger scratches the sack 20 and manages to stick its head out. 21 The person at the back alerts his friend that 22 there is a tiger. 23 The front person runs faster. 24 The tiger manages to flee. 25 The thieves run too when they see the tiger.

- T11b Same as above.

54

- T13 The Malays and Chinese are ignorant of Western culture. They see a ball at the beach. They chase it. The Chinese gets it first. They cut the ball into two and find nothing in side. The Chinese say, 'Bo la!' (Nothing!). The Malays misunderstand the Chinese remark. The Malays thinks the object is call 'bola' (ball) and use until today.

55

- M5 Students of an adult literacy class are expecting a visit from a minister. The teacher is busy preparing the students for the visit. To avoid any embarrassment the teacher teaches them some signals which he will use if they can't answer the minister's question. Then the day comes and the minister arrives. In the class the minister tests the students' reading. The minister is very proud of the students' progress. Then suddenly the minister writes the word '*tangan*' (hand) on the board. It is a new word for the students. The teacher signals to them by waving his arm. Then the minister points to an old person to answer. However, he declines to answer but the minister keeps insisting. The old man mistakes his teacher's gesture as meaning penis. Finally, he shouts it loudly, *butoh!*

56

- M13 Dollah is a boy who lives in multi-racial village. He likes to play football. One day, while playing football a Chinese boy swears at him saying, '*cibai*' (Chinese - penis). He returns home and asks his mother for the meaning. His mother explains it as a bowl. Then his father returns and asks him where his mother is. Dollah tells that his mother is washing *cibai* in the kitchen. His father is surprised and has a look. Next day, he plays football again. Somebody swears at him saying, '*lancau*' (Chinese - penis). At home he asks his mother what it means. His mother explains it as umbrella. Then his father wants to go to the shop and it is raining. He reminds his father to bring along his *lancau*. His father is surprised as Dollah passes him the umbrella. Then the following day, he plays football again. This time someone says, '*kongkek*' (Chinese - intercourse) to him. He asks his mother the meaning. His mother tells him it is sleeping. Then a visitor came to the house asking for his parents. He tells the visitor that his parents are *ngongkek*. The visitor is shocked by the explanation.

57

- M17 A mad man stands in the water near a jetty. His father tries to rescue him and nearly drowns. A passer-by thinks he is helping his father. They just watch the incident. Then somebody jumps into the water and saves both of them.

58

- M19 Twins are jealous ever since they were still in their mother's belly. The younger is very jealous of his brother as he is first in everything. One day he has an idea. He knows that his brother always drinks milk earlier than him every morning. So he put some poison on his mother's nipple before he sleeps. Next morning, he feels strange. Everything is calm and quiet as if someone has died. He sees his brother is still alive. Then realizes it is his father who has died.

59

- M21 Three robbers rob a bank. However, only two of them enter the building while the other one waits in a helicopter. They have carefully planned the mission. The two robbers dress only in their underwear. They paint their bodies black. After getting the money they set off. They are unlucky as the alarm rings. The police come and surround the building. However, they manage to fly off. They cannot land their helicopter anywhere in Malaysia because the police trail them. They plan to fly to Hawaii. One the way, the two half naked robbers tells their pilot friend that it is unfair because he had his clothes on. They feel cold. Then the pilot asks what he should do. The two robbers ask the pilot to switch off the fan (*kipas*). When they are switched off the helicopter plunges into the sea.

60

- M24 1 An imam is late for his *asar* (evening) prayer. 2 As he runs to the mosque 3 he passes a huge guava tree. 4 He looks up and sees Mamat, a boy 5 up at the top. 6 He calls the boy to climb down. 7 Mamat refuses. 8 The imam looks in his pocket 9 and finds RM5. 10 He offers Mamat RM5 11 to climb down. 12 He agrees 13 and gets the money. 14 Mamat runs home 15 and tells

his mother. 16 After the prayer the imam returns. 17 He passes the same tree 18 and the boy's mother, Minah is on the tree. 19 The imam calls her to climb down 20 but she refuses. 21 Then imam offers her some money 22 and she agrees. 23 She climbs down 24 but the imam gives her only 20 sen. 25 She complains : why does she get less than her son? 26 The imam explains it is enough for her 27 to buy a razor blade 28 because her pubic hair is too long.

- M20 1 a pious person (*orang alim*) + strolling; [2]; 3 a tree + recite prayers + facing the tree and looking up; 4 naked girl; [5]; 6 the girl; [7 - 12]; 13 RM10 + asks to buy trousers; 14 the girl; 16 next day + pious person + recite prayer; 18 the girl's mother + naked; [20 - 22]; 24 pious person gives 50 sen; 26 pious person.

61

- M30 Yon is Hamid's fiancée. Hamid likes to peep at her secretly. One night Hamid covers his face with a banana leaf and peeps as his fiancée urinates. The urine drops onto the leaf and makes a cracking sound. Yon is shocked to hear the sound and she screams. Her father hears her screaming. He mistakes it for somebody trying to break in. Instead of *pencuri* (thief), he shouts in panic, *Pencoreng! Pencoreng!* (meaning, Thief! Thief!).

62

- M31 A boy whenever he wants to urinate will say that he want to sing. He is used to it as he has been taught to say this by his grandfather. One day his grandfather is not around when he wants to urinate. He tells his grandmother that he wants to sing. His grandmother thinks that he really wants to sing. She asks the boy to sing close to her ear. Then the boy urinates in her ear.

63

- M35 An old man deposits a large amount of money every day. A banker notices and is curious. He asks the old man where he gets so much money every day. The old man says that he bets and wins. He never loses. Then the old man asks whether the banker wants to bet with him. The old man advises the banker not to worry. The banker agrees. They bet that in a week's time the banker's testicles will be missing. If they are not missing the old man is willing to pay him RM10 000. They agree on the terms. Each day the banker checks his testicles. After a week the old man visits the banker's house with his friend carrying a briefcase. Then the three of them go to a room upstairs. The old man then checks the banker's testicles. He checks them three times to make sure. Each times the testicles are there. Then the old man says that he and the banker have both won the betting. The person who loses is his friend that carries the briefcase. They bet that if the old man can touch the banker's testicles three times in a row the man has to pay him RM30 000.

64

- M38 There is a sugarcane plantation on the other side of a big drain. An *apek* (an old Chinese man) guards the area. A group of boys tries to think of a way to cross and steals the sugarcane. A boy appears on the scene. The boys explain their problem to the boy. The boy tells them it is easy and asks them to get some stones. He takes the stones and throws them at the *apek*. He also teases the *apek*. The *apek* is annoyed. *Apek* misread their intentions. He cuts up some sugarcanes and throws them back at the boys.

65

- M40 A man with a cleft palate gets marries. He marries a divorcee with two children. Her vagina is no longer as tight as a virgin's. When they have sex, the man asks his wife to, *kemut* (grip). Because of his speech defect his wife mistakes it for *semut* (ants). She replies that there are no ants in the bed. Her husband is annoyed. Then he asks her to cough. She does not understand the point of coughing. Only when she coughs does her husband feel the satisfaction.

66

- M47 1 A married man suffers from impotence. 2 He seeks help from a healer. 3 The healer gives him only three chances. 4 He has to say, *Naik! Naik! Naik!* (Up! Up! Up!) 5 and his member will become erect. 6 Then he has to say, *Iss! Iss! Iss!* 7 to make his member subside. 8 He is happy and returns home. 8 His house is far away he has to catch a bus. 9 The bus arrives, the ticket conductor says, *Naik! Naik! Naik!* 10 At that instant his member stands erect. 11 He has to call for it to subside again. 12 Now he has two chances left. 13 When he reaches home, 14 his neighbour is holding a feast. 15 He arrives exactly as the other guests arrive. 16 The host invites them to come in 17 as he calls, *Naik! Naik! Naik!* 18 Again he has to call for his penis to subside. 19 Then he got one last chance. 20 Finally he had a chance with his wife in the room. 21 He conjures it to become erect. 22 His wife is shocked and surprised to see the size and the condition of his penis. 23 Unintentionally she says, *Iss! Iss! Iss!* 24 At that instant the penis collapses. 25 In the end he fails to have sex with his wife.
- M50 1 an unmarried person + his mother urges him to marry + married + his friend inform about the healer; 6 whistle; 11 whistle; 13 door is locked and knocks + mother-in-law welcome + calls *Naik! Naik! Naik!* He has to whistle; [14 - 18]; 23 his wife whistles.

67

- M48 Many competitors take part in a fashion competition. Their clothes will be judged in terms of their beauty and sex appeal. Some of them wear very short dresses. All the contestants are very beautiful. They call the first, second, third contestants and so on to the stage. Lastly they call the defending champion. They announce that she is wearing 'the fashion of radio.' She usually brings new inventions. That night she wears something different. She comes in without any clothes on. Everyone is surprised. She walks in front of the audience. The judges came running to stop her. They ask her why she is not wearing anything. She defends herself and explains that hers is a 'radio fashion.' She shows her breasts to the judges and indicates that these are the knobs of the radio and asks them to touch them. One of the judges asks if that is a radio why there is no sound. She replies that the plug isn't in yet.

68

- M54 Abu visits his fiancée. The place is in a remote area. Unfortunately, he is unable to get home as it late and the last bus has left. His future in-laws invite him to spent the night at the house. He agrees and sleeps on the verandah. Abu cannot sleep because there are a lot of mosquitoes. His host did not give him any mosquito coils or mosquito net. He is shy to ask for those items. He is annoyed by the mosquitoes. In anger Abu says that he wants to rape the mosquitoes. His words are heard by his fiancée's father. He thinks that Abu's penis must be very small if he is able to rape the mosquitoes. He wakes up his daughter asking her to break off the engagement because her fiancé has a small penis.

69

- M56b 1 An old couple lives in an *atap* (palm leaves bound by the river bank) house. 2 They usually have sex every Thursday night. 3 A village boy likes to peep at them 4 having sexual intercourse. 5 One Thursday night the boy peeps at the couple. 6 He cannot see clearly because the room is dark. 7 He can see only the old man's testicles swaying. 8 The boy is annoyed with the situation. 9 He gets a bamboo stick 10 and pushes it through the palm wall 11 close to the man testicles. 12 He blows down it. 13 The man thinks that his wife is farting. 14 He asks her 15 but she denies it. 16 The boy blows again 17 and the old man asks his wife whether she farted. 18 Still she denies it. 19 The couple change their position 20 and only then can the boy see clearly.
- M56a [16 - 18].

70

- M57 A man has just come back from a pilgrimage to Mecca with his wife. He is less devout than his wife. In Mecca he did not have the chance to have sexual intercourse. Having sex at an improper time may result in paying a fine. When he reaches home he is eager to have intercourse. However, he has to wait because they have a feast and the relatives are there. After the feast he calls his wife to the bedroom and locks it. He asks his wife to move all the bags and their grandchildren off from the bed but place her bottom there instead. As an obedient woman she follows his orders. He urges his wife to have sex and it surprises her.

71

- M58 After completing her shift a factory worker sets off home. She travels in a bus. She wants to urinate. The driver won't stop, so she stands by the window and urinates. Her urine catches a motorcyclist behind the bus. The biker overtakes and stops the bus. He climbs aboard and in anger asks which passenger who spat through the window. He says that he saw the person who spat has a mustache.

72

- M63 A Kelantanese man stays abroad for a long time. He marries a European. His Malay is no longer fluent. Then they return and settle down in Malaysia. His wife reminds him about changing their life style and being religious. They start learning and practising praying. Then they pray together. The husband leads the prayer. He reads the '*Fatihah*' passage. At the end of the passage he wrongly says, '*walatdarling*' instead of '*walatdaalin*.' His wife thinks he is calling her and she replies with '*abang*' (a common endearment to a husband) instead of '*Amin*' (Amen).

73

- M66 A young man marvels at a Javanese *wak* (a term of address in Javanese for an older person) for his ability in angling. Everytime he sees this *wak* casts his line he catches a fish. Then he goes and asks this *wak* for some hints. *Wak* explains to him that every morning when he plans to go angling he looks at his wife's sleeping position. If she is facing to the right he will cast the line to the right. If she is facing to the left he casts to the left. The young man asks, what if she is in an upward position. If she faces upward then *wak* will cancel his plan because his plummet is hooked (meaning that he has intercourse with his wife).

74

- M71 An old Javanese man (*wak*) goes to town. He wears a coat with a big belt. He brings along his son and drives his old car. In the middle of the journey the car breaks down. He asks his son to push but he ignores him. He mends it himself and luckily its starts. He continues driving for a while and the car breaks down again. Again his son declines to help. In a sweat, he walks to a nearby food stall. At the stall he orders '*Oren Tujuh*' (i.e., 7 orangeades) instead of saying 7UP (a brand of soft drink). The food vendor opens seven bottles of drink and brings them to him. He wonders who might drink the rest and asks for an explanation. The vendor explains that he has ordered seven bottles. It annoys him. Then the vendor asks what his son wants to drink. He replies '*kasik biar*' (ignore him). However, the vendor mistakes it for beer and brings a bottle. The boy gets drunk and falls to the ground. The old man becomes surprised and asks the vendor what he gave his son. His explanation and the confusion over the drinks anger the old man and he decides to bring the matters to the police. At the police station, an officer questions the old man regarding the argument that led to the mentioning of the car. The officer asks him the type of the car he possesses. He says it as *waksegen* (Volkswagen). However, the officer thinks he is saying that he is shy (*sekan*). Only after a while does the officer understand that it is Volkswagen. Then he asks for the registration number of the car. The old man pronounces it as '*bijik ae dua dua nampak*' (BGA 2264). The explanation shocks the officer as he mistakes it for 'both her nipples are visible.' After a while they understand what the old man meant. Then the officer asks the old man to go and find a mechanic to fix his car.

75

- M75 1 An Aborigine 2 searches for rattans in the forest. 3 His wife stays at home. 4 He hears tigers roaring. 5 He is scared and panics. 6 He runs into some bushes, 7 and bends his head down. 8 The Aborigine is not wearing anything except for covering his private parts. 9 A pair of tigers appears. 10 The female beast is pregnant. 11 The beast comes to the man and feels his testicles. 12 The tigers assumes they are fruits and wonders what kind of fruits they are. 13 As the female tiger touches the testicles 14 the man breaks wind. 15 It sounds, Pot! The tigers thinks it is a pot fruit. 16 The beasts feels that it is still unripe and departs. 17 The Aborigine runs home and tells his wife. 18 Some days later, his wife is in the forest. 19 He is sick. 20 While gathering rattans she hears tigers roaring. 21 She is scared 22 and urinates in fear. 23 She remembers her husband's experience. 24 So, she enters the bushes and bends down. 25 The tigers come and see the 'fruit' have been plucked recently as the sap is still there. 26 The tigers regret not taking the fruits the other day. 27 The tigers depart.
- T8 1(not Aborigine) seeks firewoods + wife tells him to get naked and bend down when he see tigers; 6 + undressed; [8]; [10]; [14 - 15]; 24 + undressed; [26].
- T19 1 (not Aborigine) - 8; 9 + female tiger and her cub; [10]; 13 the cub wants to pluck but is forbidden by its mother; [14 - 15]; [22]; 26 the cub.

76

- M106 1 A soldier has just got married. 2 On the wedding day he receives a telegram 3 asking him to report for duty. 4 He leaves. 5 While on duty he steps on a mine 6 and his leg has to be cut off. 7 He does not tell people at home about the matter. 8 When he returns and is ready for bed, 9 his wife is shocked to see he is one-legged. 10 She shouts, *Mak! Satu kaki!* (Mother! One foot!) 11 Her mother thinks she means his penis is one foot long. 12 She replies that her daughter is lucky. 13 Her own husband's genitals are only six inches long.
- M53 1 not a soldier; [2 - 7]; 8 wedding night.

77

- M111 During the British occupation a loan scheme is introduced in the army to buy bicycles. Every two month the bicycle will be checked. Said is caught for making a false claim. He is unable to show his bicycle because he does not have one. A British Captain asks Said for his bicycle. Said say he does not have it. Then he asks for the money. Said replies that he has '*tale*' it (used it for other things). The captain asks a Malay sergeant the meaning of *tale*. The sergeant replies '*gasak*' (use for other things). The captain thinks he means the bicycle is '*rosak*' (broken), so he dismisses the case.

78

- M120 Lim Kit Siang, Sami Velu and Vijendren goes out to enjoy themselves. They go to a brothel to look for prostitute. At the brothel they take turns to have sex. First to enter is Lim Kit Siang. After 15 minutes he comes out. He complains that it is not good and it is not the same as with his wife. Then Sami Velu enters. After 20 minutes he comes out. He also had a similar reaction and agrees with Lim Kit Siang. It is not good and it is not the same as with his wife. Then Vijendren enters. It takes a long time for him to come out. Lim Kit Siang and Sami Velu become bored waiting. After 40 minutes Vijendren comes out. He looks happy and smiling. His friends ask him why he takes so long. Then Vijendren says that he agrees with them. It is not good and not the same as with the wives of his two friends.

4. Deception - positive result to the deceiver.

79

- T4 Bang Lamat fancies his neighbour's wife, Cik Putih. He persuades her to follow him fishing by the seaside while her husband is away. She agrees. Bang Lamat brings along a fishing net. Together they wade through the water fishing. As they walk away from the beach Cik Putih tells him that her sarong is soaking. Bang Lamat asks her to lift it. Cik Putih lifts her sarong several times as she follows Bang Lamat to the deeper part of the water. Finally, her genitals are visible and Bang Lamat takes a side-long glance at them. Bang Lamat then pretends that he has a very bad stomach. He claims that he needs a cow's or buffalo's genitals to cures the illness. Without it he will die and they will not be able to return home. Cik Putih says it is impossible to find such medicine as they are on the sea-shore and she offers her vagina instead. Bang Lamat has sex with her. Then they return home. Several days later, Cik Putih and her husband see Bang Lamat passing their house. They invite him in for dinner. Bang Lamat tries to avoid the invitation but they insist on him staying. Cik Putih recounts her experience with Bang Lamat. Her husband sees it was a trick and he chases Bang Lamat, but the culprit manages to escape.

80

- T5 A group of seven boys goes fishing by a lake. They build a shelter on the side of the lake. Next day, they start catching fish. They catch a lot of fish. They clean, salt and dry the fishes to dry. The following day, one of them has to stay behind to look things while the rest go fishing. When after his friends leave an ogre comes. The ogre eats all the dried fishes. The man on guard runs away. He returns when the ogre has left. Similar situation is repeated for six days. Then the seventh man's turn comes to stay. While he waits the man makes some loops from rattans. When the ogre comes he tricks the ogre by saying that the loop can cure illness. The ogre offers himself to be looped. The man loops the ogre's hands and knees. The ogre is trapped and struggles to free himself but fails. When all the friends return they kill the ogre.

81

- T16 A man asks a sugarcane farmer to sell him a stick of sugarcane. The farmer refuses to sell except if he wants to buy the whole crop. The man is annoyed and tries to inflict revenge on the farmer. He asks his friend's assistance for his plan. Next day, he visits the farmer as it is about dusk. He asks the farmer permission to perform his prayer at the house. The farmer accepts. While the farmer is still busy in the yard he calls the *azan* (call to prayer) to signal to his friend to cut the sugarcane and load it into the boat. The farmer realizes that he is being tricked. The man jumps down and flees. When the farmer investigates his farm he finds that the sugarcane has been stolen.

82

- T18 A boy wants to fool the father of the girl he fancies. The girl's father has stated that he only wants an Arab as his prospective son-in-law. He would rather his daughter be an old maid than marry a non-Arab. The boy hears this as he snoops under the girl's house. The boy asks his friend to accompany him in his plan. He knows when the girl's parents take their bath at the river. The boys set off with a boat pretending to fish near the girl's parents. They wear white caps and are disguised as Arabs. As they get closer they talk in an Arabic accent. When the girl's parents hear them talking, they think that the boys are Arab. Next morning, the girl's father looks for the 'Arab,' asking him to marry his daughter. After seven months of marriage, during the fasting month the neighbour's children come to the house for *tedarus* (group recitation of Quran performed during the fasting month, *Ramadhan*). The occasion reveals that his son-in-law is a fake Arab and cannot even read a line of the Quran. Only then he realizes he has been tricked. He chases his son-in-law with a huge cane but the latter manages to flee.

83

- T21 A man looks for a healer. His wife is sick (actually she is menstruating). The male healer had previously sprinkles some lime on the betel leaves. He sends the woman's husband to get some betel leaves. He reminds him to avoid the leaves with bird droppings which have a white spot. When he leaves, the woman tells the healer of her husband's ignorance about sex. Then the healer has intercourse with the woman. The husband fails to find any clean leaves and he returns. He sees the healer having sex with his wife. He shouts to the healer to stop as he now understands about sex.

84

- T26 PP ask MA to prepare some food for him as he is hungry. MA is annoys as PP keeps nagging. She peels some bananas and rubs them on the bottom of the pan. When it is black she gives it to PP. PP says repeatedly, '*angus aje acak idak*' (it is burnt but not cooked).

85

- T31 1 The king asks Pak Itam to accompany the princess 2 to the seaside. 3 At the seaside Pak Itam undresses himself. 4 He bends down and 5 turns his backside towards the sea. 6 The princess asks what he is doing. 7 He tells the princess it feels good. 8 The princess does the same but 9 feels nothing. 10 Pak Itam pretends to investigate. 11 He tells the princess that she has two holes whereas he has only one. 12 He suggests that one of her holes should be stopped up. 13 Then Pak Itam has sex with the princess. 14 The princess is pleased with the experience.
- T47 [1]; 2 + princess strolling in the garden + sit on the grass and feels itchy; [3 - 5]; 6 meet a cleaner in the bathroom + able to help + bend down [7 - 12]. 13 cleaner.
- T48 1 *khadam* (servant) to assist.
- T3 1 character unnamed takes his wife; 2 to a hill top + for a jaunt; 3 man asks that they should undress; [4 - 6]; 7 he asks his wife to bend over and open her mouth wide; 8 wife; 10 husband; [11]; 12 husband covers the hole; 13 they have sexual intercourse; 14 wife.

86

- T33 PP joins some men clearing land for planting. While the men work he sits dreaming the whole day. When the harvesting season comes MA thinks that PP is ready to harvest his crops. PP takes a rice crust and hangs it on a tree. He sees a farmer passing. The farmer asks him what is hanging on the tree. PP tells him it is a rice crust. The farmer does not believe him and thinks it is a bees' nest instead. They make a bet. If he wins he will hit PP. But if he loses PP can take his land. Both of them agree. PP climbs the tree and brings the rice crust down. He wins the bet and gets the farmer's land.

87

- T34 A man meets a girl and tries to seduce her. The girl refuses claiming that she is unmarried. The man seeks the girl's parents in the paddy-field. He claims to them that he has asked their daughter for a drink but she refuses. The girl's parents send him back to the house. At the house he claims to the girl that her parents allow him to have sex with her. He asks her to confirm it with her parents if she does not believe him. She shouts to her parents asking if it is true. Her parents cannot hear clearly and think she is asking about the drink. They ask her to give it. She thinks her parents allow her to have sex because she cannot hear either. She permits the man to have sex with her. When her parents return they discover the truth. The man had fled to another village. He goes to a house and asks for shelter from a girl. The girl asks him to wait for her parents' permission. When they return they let him spent a night there. The man claims his name is Nangka (jackfruit) to the girl; Buret (vagina - in Kelantan) to the girl's mother; and Pele (*pelir* - penis) to the father. At night he rapes the girl. When the girl screams a confusion arises when the girl's

parent comes to investigate. When the daughter shouts 'Nangka' her parent think she is dreaming of eating jackfruit. When the mother investigates, she shouts '*Buret atas mek*' (Buret is on the girl). The father takes this to mean the girl has a vagina. He feels that his wife is silly for making such a remark. When he comes to investigate and sees what was happening he shouts, 'catch Pele.' His wife thinks that he means her to hold his penis and she grabs hold of it. In the confusion the boy manages to run away.

88

- T35 A man is hired to cook *dodol* (a sticky kind of sweet). As the food turns sticky his children at home start shouting and yelling at him to come back. He pretends to be annoyed and curses his children. He rolls the ladle to attach as much *dodol* as he can. He runs home with the ladle full of *dodol*. At home he scraps all the food into a bowl. He does it a few times until there is nothing left for the owner.

89

- T38 1 A farmer catches a mousedeer in the farm 2 late in the evening. 3 He brings it home. 4 There is no time to slaughter the mousedeer 5 and he plans to do it next day. 6 The farmer keeps the mousedeer in a cage under the house. 7 A dog guards the cage. 8 The dog keeps saying '*tuan aku makan daging, aku makan tulang jadilah*' (my master eats the meat and I eat the bone, it is enough). 9 The mousedeer ignores the remarks. 10 The mousedeer tricks the dog in an attempt to escape. 11 He states that the farmer wants him to marry his daughter. 12 The dog believes the mousedeer. 13 The dog persuades the mousedeer to change places. 14 The dog keeps nagging. 15 When it is nearly morning, the mousedeer agrees. 16 The dog releases the mousedeer. 17 The dog enters the cage instead. 18 The mousedeer flees. 19 In the morning, the farmer sees the dog is missing. 20 He looks for the dog by the cage. 21 He discovers the truth. 22 He beats the dog.

- T32 1 with some friends; [8 - 9]; [14]; 15 no mention of time; [19 -20].

90

- T39 The mousedeer kills some young otters while their parents are away. The otters suspect it is the mousedeer's work. They report it to King Solomon. Mousedeer defend himself stating that it was not his intention to kill the otter's young. He accidentally stepped on them as he practised his *silat* (a traditional martial art). He did it when he heard the war drums (the sound of the cuckoo), saw the lobsters with their spears and the *sebaraus* (a kind of fish) equipped with their war dress. He escapes any punishment.

91

- T40 Abu Nawas is sent by the king to go into a pond together with some other men. They are asked to fetch an egg from the pond. The king has previously given his men an egg each except Abu Nawas. Every one comes out with an egg. Abu Nawas knows he has been tricked. He comes out flapping and crowing like a cock. Then he says that he is the cock and the others are hens. Without him the rest of the men cannot produce any eggs.

92

- T41 The king invites Abu Nawas to the palace for a gathering. The king sprinkles his other guests with perfume, but sprinkles Abu Nawas with urine. One day, the king falls ill. He calls for Abu Nawas. Abu Nawas comes with a medicine, a tonic. The medicine is actually faeces that he has made into pellets previously. It is a retaliation for the previous incident.

93

- T42 The king asks Abu Nawas to count the stars in sky. He comes to the palace. He brings along a piece of goat skin. He asks the king to count the fur on the skin. He claims the answer is similar to the stars in the sky.

- T43 Abu Nawas (AN) alleges that all the women in the palace are *betina* (insulting word - female). His accusation annoys the king. The king orders AN to find a true woman and bring her to him. The king gives him 500 dinar and a week to complete his task. On his mission he brings along a bundle containing sugar and rice mixed together. He goes to the end of the country to look for the woman. In every house he visits he asks for permission to stay for a night. Then he produces the bundle containing sugar and rice for their dinner together. Usually the bundle is returned and it is claimed he is mad. In the end, he comes to a house to spend a night there and produces the bundle. The host's daughter manages to separate the sugar and rice and make some cookies for them. Then AN asks for her hand in marriage. The girl's father agrees and they marry. Then AN returns home but does not present her to the king. He also does not appear in the palace and fails to meet the time limit. The king is angry and sends his men to look for AN. When they reach AN's house they are fascinated with the beauty of AN's wife and forget their task. When they do not return the king sends another group to look for AN. When they arrive the previous group are scared and ask AN's wife to hide them. She locks them in a cage under the house. The proceeding is repeated several times until no one left in the palace. Then the king himself comes to look for AN. Again the men are stuck in the cage when the king arrives. The king is fascinated with AN's wife. He begs her to follow him to the palace but she declines. The king says he is willing to do anything to get her. Then she requests the king to be a horse. She rides on his back around the room. Suddenly, AN jumps out from his hiding place. The king is ashamed and flees back to the palace. The men in the cage beg AN to help them. Then AN takes them to the palace and teaches them what to do. The king orders those men to be executed. However, they say that when the king became a *ku* (*kuda* - horse - only the first syllable is said) they were under the *ru* (*rumah* - house - the first syllable is said). The king understands that those men know what happened in the house. He feels ashamed and sets them free.

- T44 Abu Nawas meets several people who do not know what day it is when they are asked. He brands them as 'bearded cows.' He reports the matter to the king. However, the king refuses to believe that there are bearded cows. He brings them to the king.

- T45 1 Mousedeer meets with a tiger. 2 The tiger wants to eat him. 3 He tricks the tiger by saying he is looking after Nabi Sulaiman's gong. 4 The tiger believes him. 5 The tiger persuades the mousedeer to let him hit the gong. 6 He agrees but 7 says he must ask Nabi Sulaiman first. 8 The mousedeer disappears. 9 He shouts from far off to hit it. 10 The tiger hits the gong 11 that is actually a hornets' nest. 12 The hornets sting the tiger. 13 He is furious with the mousedeer. 14 Then the tiger meets the mousedeer again. 15 This time the mousedeer says he is looking after Nabi Sulaiman's belt. 16 Again the tiger believes him. 17 The tiger wants to wear the belt. 18 He keep asking the mousedeer. 19 The mousedeer pretends to seek Nabi Sulaiman's permission 20 and disappears. 21 He shouts to the tiger 22 telling him to put on the belt. 23 The tiger does so. 24 The belt is actually a python. 25 The python wakes up 26 and coils round the tiger. 27 However, he manages to kill the python. 28 Then, the tiger meets the mousedeer again. 29 This time the mousedeer does not have any excuses. 30 He asks the tiger to open his mouth widely. 31 Then the mousedeer enters the tiger's belly. 32 The mousedeer sticks out his head through the tiger's anus. 33 Everywhere the tiger goes, the mousedeer warns the people. 34 The mousedeer warns them to run away because the tiger is close by. 35 Each time the tiger has to stamp his backside on the ground 36 to make the mousedeer get in. 37 Suddenly, the tiger stamps on a tree stump 38 and kills himself. 39 When the tiger dies 40 the mousedeer comes out of the tiger's belly.
- T57 [1 - 13]; [28 - 40].

97

- T46 A king has a beautiful daughter. One day she asks her father's permission for an outing at sea. The king sends for a *khadam* (servant) to look after her during the trip. He warns the *khadam* that he will be executed if he fails in his task. The other officials are envious because they were not selected. Preparations are made for the trip. The princess and *khadam* set sail for the sea. Reaching the open sea they anchor their boat and start angling. They angle until evening. When it is late and about time to sail back the *khadam* catches a catfish with poisonous spines. The *khadam* looks at the princess standing at the foremost section of the boat. She is wearing a fine dress that shows her body. His sexual desire is aroused and he has an erection. He cannot even paddle the boat back to the palace because of his desire for sex. Then he screams in pain pretending that the fish he caught has stung his penis. The princess panics and asks him what the matter is. He explains that he cannot paddle back because the fish had stung his penis and only the princess's genitals can cure it. Worried that she might not go home she permits the *khadam* to have sex with her. Then *khadam* asks her to keep it as a secret. After a week, the princess desires sex. She ignores eating and to looking after herself. She behaves as if she is mad. This upsets her parents and they think that she is ill. The king is desperate to cure her daughter. Then he spreads the news that whoever succeeds in curing his daughter will be his future son-in-law. Many healers in the country and from abroad come to cure her but fail. Then the *khadam* came forward and tells the king that he can cure his daughter. The king is annoyed because for so long he has not mentioned that he is capable. The *khadam* explains that he met his father recently in a dream and he gave him a prayer to cure the princess. However, during the process no one is allowed to enter the room. The king agrees and leaves him with the princess in the room. They have sexual intercourse. Then the *khadam* advises her not to show that she has recovered instantly. The king keeps his promise. When his daughter has fully recovered the *khadam* marries the princess as a reward for curing her. The nobles and the palace officials are jealous of him. They try to eliminate him. Then they pay an Indian barber who is the court official barber to kill the *khadam* when he gets his hair cut. The plan fails because as the barber tries to cut the *khadam*'s throat the *khadam* says 'Ehem! I know it' (*Ehem! Aku tahu*). This makes the barber think that he knows the plan. Actually, it is the *khadam*'s habit to say it. The barber then reveals the whole plan. The culprits are arrested and beheaded.

98

- T49 PP tells MA that he wants to sail away for a week to look for work. He asks MA to prepare some food. But in fact PP climbs on the shelf and hides himself. Fearing that he may defecate he stops up his anus with a cork. He stays there for a week and eats all the food. After a week MA cleans the house to welcome PP. She sees the cork and pulls it. A deluge of excrement pours down. MA is furious.

99

- T50 PP gets his body covered with sticky birdlime. Then he walks across a *lalang* (a kind of grass) field. This covers his body with the *lalang* flowers. He looks like a white bird. Then he goes to a farm. He makes a sound like a bird, Gek! Gek! Gek! The farmer and his family members think it is a bird. They bring it home. Next day, the farmer's daughter stays at home to look after the bird. PP rapes the girl. The following day, the farmer's wife stays at home as their daughter refuses. PP then rapes the woman. The third day, the farmer stays at home as his daughter and wife refuse. PP sodomizes the farmer. Then the farmer realizes he has been tricked. He chases the bird. PP runs away.

100

- T51 PP comes back from attending a funeral. He meets a girl. The girl asks who has died and the cause of death. PP explains that it is girl. The cause of death is that the girl's maidenhood is still intact. This scares the girl because she is still a virgin. She asks PP's assistance to cure her. PP rapes the

girl.

101

- T52 1 One day the eagle challenges the snail to a race. 2 They agree. 3 The eagle flies very fast. 4 Whereas, the snail crawls slowly. 6 After a few miles from the starting line the eagle shouts to the snail. 7 The snail replies and 8 to the eagle's surprise he is in front. 9 The same thing happens several times 10 as the snail has placed his friends along the route. 11 Finally, the eagle admits defeat. 12 The eagle agrees to be a servant to the snail. 13 The eagle has to signal to the snail each time when it is high tide and low tide.
- T71 1 rabbit and tortoise; 3 rabbit runs faster; 4 tortoise creeps; 6 + rabbit sleeps on the journey + tortoise overtakes the rabbit; [10 - 13].

102

- T53 Mousedeer meets an elephant. Then they compete to prove who is the stronger. Both of them compete in sucking the water from the river. The elephant starts first. However, he is sucking during the rising tide. The water level did not decrease. The mousedeer is sucking during the falling tide. The water became lower and lower. The elephant admits defeat.

103

- T54 Mousedeer strolls along the river. Suddenly, a crocodile seizes one of his legs. The mousedeer snatches a stick and waves it into the water. He tells the crocodile that the thing he has caught is not his leg. He invites the crocodile to grab the stick instead. The crocodile believes him and grabs the stick. Once he is free he jumps out and flees.

104

- T55 Mousedeer sees a lot of fruits across the river. The current is too strong. He calls all the crocodiles in the river to line up. He tells them that King Solomon has asked him to count all the crocodiles. They believe him. Then the mousedeer jumps onto the crocodiles and counts them. Once he is near to the other side of the river he jumps up onto the bank. He tells the crocodiles that was only his trick to cross the river. The crocodiles are angry.

105

- T56 Mousedeer sees a bear and a tiger passing near the cave he is sleeping in. To avoid being caught the mousedeer roars. The echo frightens the beasts. The beasts want to investigate the sound. They tie their tails together. The mousedeer speaks. He says that the tiger's father owes him a white bear and his son wants to pay with a black bear instead. Once the beasts hear this they run away in fear and snap their tails. In the incident the bear loses its tail.

106

- T59 Kulub Besar (KB) is jealous of Kulub Kecil (KK). One day, KB kills KK's mother. KK takes his mother's corpse to a coffee-shop. KK accuses the shop vendor of putting something in the coffee that killed his mother. The shop vendor gives him some money to settle the issue. Then he buries his mother. KK then sends someone to KB's house to get him a *cupak* (a measuring cylinder). When it is done he returns it. KB finds some gold coins stuck to the bottom of the *cupak* as he had put some glue there previously. KB wonders where KK got that much money. Then he asks KK. KK explains that he got the money by selling his dead mother. KB returns and kills his mother. He asks somebody to sell her but it is unsuccessful. KB is furious at KK. He orders his men to catch and kill KK. His men catch KK and put him in a cage. They put the cage near the river bank. They plan to throw KK into the water the following day. Then they depart. Suddenly

an Indian textile trader passes by near the cage. KK calls the trader. The Indian asks KK why he is in the cage. KK explains that he is going to marry a princess the following day. The Indian believes him and asks to change places. He releases KK and he himself enters the cage. KK disappears. Next day, KB's men came to throw the cage into the water. They are surprised to see KK has change complexion. The men ignore the Indian's explanation and they throw the cage into the water. The Indian dies. A year later, KK returns. He has changed his appearance and dresses like a hajj. He visits KB. KB is surprised to see him. He tells KB that he really died. While he was dead he met with KB's parents. They want to see KB desperately. KB believes KK's stories and asks KK to take him to his parents. KK agrees. Then KB holds a feast in remembrance of his parents. In the mean time, KK digs a pitfall in a forest as trap, to take his revenge. When everything is ready KK takes KB and his family to the trap. As they get near to the pitfall KK ask KB to walk in front. KB falls into the pit and kills himself. However, KK stops the others from falling into the pitfall. He marries KB's wife.

107

- T69 A dog and heron are friends. They live in the forest. One day the heron invites the dog to the house. Heron serves porridge to the dog. Heron places it inside a bottle. The dog cannot eat it because the bottle mouth is small. The dog is annoyed by the incident. The dog invites the heron the following day. Heron visits the dog. The dog also serves porridge and places it on a plate. The heron cannot eat it because its beak is too long. The dog succeeds in taking revenge on the heron. The heron leaves.

108

- M14 A hajj marries a young wife. He usually goes to the mosque for *magrib* and *isyak* prayers (dusk and late evening prayers respectively). When he returns the light is usually switched off. Someone has been watching his routines. The culprit plans to fool the hajj. One evening, after *isyak* the culprit stops the hajj and tells him that someone at the end of the village has invited him for a feast. The hajj goes straight to the feast. The culprit enters his house and switches off the light. The hajj's wife is unaware of what is happening. The culprit has sex with the woman. When the hajj reaches the place he realizes that he has been tricked. He rushes back and sees his house is dark. He enters the house and sees the culprit having sex with his wife. However, the culprit manages to escape. The hajj becomes angry and chases him. When he returns he asks his wife whose penis is bigger (c.f. see M11). His wife replies that the culprit's is. He is annoyed with the answer and looks for the culprit but fails. Then he returns and ask his wife again whose penis is longer. She replies the culprit's. He is angry and tries to look for the culprit again but fails to find him. Then he returns and asks again whose penis is the hardest. She replies the culprit's as he is younger. The hajj is angry and looks for the culprit again. He fails to catch him. When he returns he asks again whose pubic area is more hairy. His wife answer it is his. He is relieved by the answer.

109

- M32 1 A taxi is traveling in a rainy day. 2 The wind shields are shut. 3 It is hot 4 because there is no air-conditioning. 5 One passenger breaks wind in the car. 6 The driver wants to catch the culprit. 7 He asks his passengers 8 but no one admits responsibility. 9 When they reach their destination they all pay their fares. 10 Suddenly, the driver shouts 11 that the person who farted has not paid. 12 Then one of the passengers replies that he has. 13 He mistakes the driver's intention 14 and everybody knows he is the culprit.

- M84 1 from Kuala Lumpur to Butterworth + not raining; [2 - 4].

110

- M36 A man tells his friend that the biggest durian he saw weighed seven kilos. However, his friend tells him that in his village there are even bigger durians than that. The man becomes annoyed with his friend's story. Then he tries to outdo him. He tells him that in his other friend's village a man

searched for a durian. The smell was very strong but he could not find the fruit. Then he rested and sat on a tree stump. As he sat he scratched the ground with his feet. Suddenly he saw a durian skin. The tree stump was actually the durian stalk.

111

- M39 A fowl loses its way and drifts to an island. The island folks catch the fowl. They take it to their headman as everyone claims it as theirs. The headman has to think of a way to divide it equally. A boy appears to settle the problem. However, he insists that everyone must obey his instructions. They agree. The boy plucks all the fowl's feathers and distributes them to the islanders. Then he asks them to pick their ear with the feathers. They are excited with the experience. Meanwhile, the boy takes the fowl, fries and eats it.

112

- M41 A professor is invited to give a talk. However, he falls sick and is unable to give the talk. He is worried as it is late to inform the organizers. His driver asks what is worrying him. The driver suggests that he takes the professor's place to give the talk. He convinces the professor that he can do it. The professor agrees. Then they change clothes. At the hall, 'the professor' delivers his lecture to good effect. Then he opens the session for only one question. A participant stands and asks. However, 'the professor' does not understand the question at all. Then he laughs and says that the question is so easy that even his driver sitting in the back row can answer it. He invites the driver, who is actually the professor to come up and answer the question. The professor is relieved and happy with his driver.

113

- M85 A *mamak* (Indian Muslim) walks across a river. The water is only calf high. *Mamak* is wearing sarong. He lifts it to avoid getting it wet. When he lifts the sarong his penis is visible. At the river bank there are several women washing clothes. One of them sees the *mamak's* genitals. She becomes sexually excited. She invites him to her house. That evening the *mamak* comes to the house. The woman explains to her husband that he is her brother just arrived from India and she has invited him to spend the night at the house. Her husband is pleased. When it is late her husband excuses himself to go to bed as he is tired after working in the paddy-field. He insists that they continue with their conversation. When her husband is sleeping the woman urges the *mamak* to come to her room. Then they have sexual intercourse. The woman cries during the act. Her husband heard her crying and asks her what was the matter. She replies that her brother says that their mother had died back in India. Her husband urges her not to be upset and he continues his sleep. The bed and wall shake as the *mamak* and the woman engage in energetic sex. Her husband is awakened by the event. He remembers that the rope tying the cow is too long. He goes down to check it and shorten the rope. Then resumes his sleep. Later, it happens again for the second time and he shortens the rope again. Then the shaking happens again for the third time and he becomes annoyed. He goes down and cuts both the front legs off the cow. Next morning, the news spreads in the village that a cow's legs have been cut. He slaughters the cow and has beef for lunch. The *mamak* leaves the house to continue his journey. That night the man has sex with his wife. He tells his wife that he feels her vagina is too loose. She explains that it is because of eating too much beef. The *mamak* walks and reaches another village. He meets with some boys catching bumblebees. *Mamak* asks the boys whether the insect stings. The boys reply that it does. *Mamak* does not believe them and holds it. The bumblebee stings him but he tells the boys that it defecates. The *mamak* continues his journey and meets a Chinese at dusk. The Chinese teases him and they have a fight. Since it is dark the *mamak* gains advantage because the Chinese cannot see him. He easily punches the Chinese. Then the Chinese taunts him saying that he does not have teeth. He becomes angry and shows his teeth and this enables the Chinese to punch him. The next morning he continues with his journey until dusk. At a house suddenly something bites his calf. He cries for help. He complains that a snake has bitten him. Several people look for the snake but they can only see a coconut husk lying on the ground.

114

- M97 In the 1950s, there was a British officer named William who liked hunting. However, he was pompous. He told people that he had shot tiger and elephant before. One day he went hunting with Abu. However, Abu planned to fool him in order to punish him for his pomposity. In the forest, suddenly Abu shouts, Fire! Singa! (lion). William is scared and runs hiding behind a huge tree. Abu asks William why he is running away. He explains that he is scared and that all the stories he has been telling were fabrications. William passes his shot gun to Abu to shoot the lion. Abu refuses to take the gun and uses his machete instead. He walks to a banana plant and cuts down the fruit. He takes the banana to William. Abu explains that he did not mean lion but he was spelling *pisang* (banana) in jawi script (Faa Yaa Sim Nga).

115

- M114 Three deserters run home from the fighting during the Japanese occupation. They are disabled. One has lost a leg, one an eye and the last fellow is without a nose. They come to a village. They see a beautiful girl and try to hide their disabilities from her. The one-eyed person shouts asking his friends to avoid stepping on the faeces on the ground. Then the person without the nose covers his face and claims that the one-legged person has stepped on the faeces. The latter then jumps. In doing so they manage to hide their disabilities.

5. Deception - negative result to the deceiver.

116

- T10 Three thieves steal two pieces of gold at a bazaar. Each piece of gold is the size of a fist. They run into a desert. They stop and rest under a palm tree. They are hungry. One of the thieves is sent to a town to buy some food. The thief intends to put poison in the food to gain all the gold. His two friends also plan to kill him when he returns. When he returns with the food they kill him. They laugh after they have killed him. Then they eat the food and die.

117

- T30 1 Some young men try to trick a princess. 2 They know that the princess is a numskull 3 and likes to play with mushrooms. 4 They lie down 5 and cover their bodies with dried leaves (c.f., see T23a and T23b). 6 The boys then stick out their penises. 7 The princess is pleased. 8 She mistakes the penises for mushrooms. 9 Her lady-in-waiting reports the matter to the king. 10 The king cuts off all the mushrooms 11 and the men jump up and flee.

- M93 1 happens during the British occupation of Malaya + the gardener and his friends play a trick on the wife of the estate manager; [2]; 8 She realises the truth herself; [9]; 10 she cuts them herself.

118

- M15 A butcher lives next door to a lawyer. His neighbour's dog steals his meat several times. He is angry and wants to fool the lawyer. He meets the lawyer and asks for some advice regarding the matter. The lawyer suggests that the butcher claim compensation from the dog's owner. The butcher indicates that the dog belongs to the lawyer. The lawyer is annoyed and realizes that his neighbour is playing a trick on him. The lawyer insists that for every consultation he is paid. He asks payment for his advice. In the end the butcher has to pay more than he receives.

119

- M45 A person is invited to a feast. He smokes a pipe. After dinner everybody gets out their cigarettes and smokes. However, this person had left his tobacco at home. A friend next to him offers his tobacco. He tries to open the tobacco case but fails. He is embarrassed to reveal his ignorance. He

tells the owner that he does not smoke that tobacco and returns it. Later, when the man opens his tobacco container he tells him that he wants to try it. The man is annoyed and reproaches him for being so arrogant.

120

- M46 Jali is a blind person. He marries Hasnah. However, he tries to hide his blindness from his wife. After the wedding he feels his way in his father-in-law's house awkwardly. Everyone is curious. Then he has dinner with his wife's family members. He acts awkwardly at the dining table. He only takes what is placed in front of him. His wife noticed his awkwardness. She realizes his blindness. Only then does he admit the truth.

6. Climax - bizarre reaction to the situation/action or solution of a problem

121

- T15 A cow advises his buffalo friend not to obey their master. Next day, the master orders the buffalo to wake up and to go to work in the paddy-field. The master hits the buffalo several times but it ignores him. The cow is happy because the buffalo follows his advice. The masters turns to the cow and hits him once. The cow stands up and follows his master. When he returns the cow complains that he regrets advising the buffalo because he has had to do hard labour in the paddy-field.

122

- T17 Pak Si Kaduk goes to a feast. As he arrives and is about to moor his boat the feast is finishes. He sees the guests depart. He avoids going to the house. He returns home and he finds his wife is ill.

123

- T36 A king tries to find a husband for his daughter. Her speciality is farting. Many princes and young nobles challenge her but fail. The failures are executed. Then a poor man tries his luck. They start the competition. The princess breaks wind. It sounds, Tang! Tang! Tang! Tut! The man replies and it sounds, Bang! Bang! Bang! But! The man succeeds. The king accepts him as his son-in-law.

124

- T37 A farmer has two sons. He sends his first son to Indonesia to study. However, his second son stays with him to help him on the farm. One day, their buffalo gives birth to a calf. The boy cares for and nurses the young buffalo until she is big. After a year his big brother returns. His father asks him what he learnt in Indonesia. He explains that he learnt *silat* (martial arts). His father asks him to shows some of his skills. Suddenly, his little brother appears and belittles his brother's ability. He challenges his big brother at *silat* and requests to use a *kris* (a kind of dagger) from their father. He gives his brother the blade but keeps the cover with him. Then they fight. When his big brother draws the *kris* he shows the cover. Each time the big brother thrusts with the *kris*, the blade enters back into its cover. This continues until the big brother becomes exhausted. The younger son is good at the skill because he practises it with his buffalo. Each time the buffalo swings its tail to drive away the flies he pokes the buffalo's anus with a bamboo. Then he urges his big brother to compete in strength with him. He asks his big brother to carry his buffalo for some distance but he refuses. Then he carries the buffalo for several hundred yards and returns. His father is impressed with his strength.

125

- T61 A buffalo, a goat and a wild boar are friends. One day they plan to cross a river. There are a lot of fruits to eat on the other side of the river. There is no means of crossing. Furthermore, there are

crocodiles in the river. Then they decide to swim across as fast as they can to avoid the reptiles. All the animals fail in their attempt except the wild boar. It is because the crocodiles are Muslim.

126

- T64 An orphaned duckling befriends a chick. They grow up together. The duckling becomes a handsome duck while the chick becomes a beautiful hen. The duck falls in love with the hen and they marry. Then comes the time for the hen to lay an egg. However, she feels embarrassed and tries not to lay a duck egg. She says, *Tak! Tak! Tak!* (No! No! No!). The duck replies, *Jangan cakap! Jangan cakap!* (Don't talk! Don't talk!).

127

- T65 A camel befriends a pig. They live in a desert. One day the pig asks the camel to have a race. They agree. The camel proposes to hold the race at night. The race starts. The pig leads the race. However, the pig keeps looking over its back to see the camel. Suddenly, an accident happens. The pig bumps into a tree and flattens his nose. The camel back gnarls as he tries to stop. The tree that the pig bumps into is a cashew tree. At that very moment it bears fruit. In shock due to the impact of the bumps the cashew fruits protrude their seeds.

128

- T66 1 There is an elderly king. 2 His wife died long ago. 3 The king then married again. 4 His new wife is young 5 and beautiful. 6 The king hears rumours that his wife is cheating on him. 7 However, he has a very faithful prime minister. 8 He plans to catch the culprits. 9 He tells his men that he is going hunting for a week. 10 Before he leaves he makes a special kind of metal loincloth for his wife. 11 In the middle he places a razor blade. 12 Anything that passes through will be cut. 13 When the king leaves, the officers have sex with his wife. 14 After a week the king returns and checks his officers. 15 He lines them up and asks them to undress. 16 All the officers have lost their penis. 17 The king knows that they have had sex with his wife. 18 He sends them to be beheaded. 19 Then he calls his prime minister 20 and asks him to undress. 21 His penis is intact. 22 The king praises his prime minister for his loyalty. 23 Then the king tries it for the second time 24 and gets a similar result. 25 The king is proud of his prime minister. 26 King asks his prime minister to name anything that he wants 27 as a reward for his loyalty. 28 He ignores the king's request 29 and keeps quiet. 30 The king is very annoyed and urges him to speak. 31 In anger the king forces open the prime minister's mouth 32 and sees his tongue is missing. 33 It had been cut and the king understands 34 that he was also a culprit.

- T60 1 a king; [2 - 4]; [7]; 9 goes for an expedition; 13 guards; 14 duration of time unmentioned; 15 the four queen's private guards; [22 - 32]; the fourth guard laughs and reveals his missing tongue.

- T62 1 a king; [2 - 4]; 9 going to war; [23 - 29].

129

- T67 In a village there are two friends. They are neighbours. One is stingy and the other is lazy. One day the lazy one visits her friend as she can smell the food that her friend is cooking. Her friend is roasting tapioca. However, the stingy friend avoids to sharing it with her. When the tapioca is ready she scrapes it and roasts it again. The same routine is repeated several times until the tapioca is the size of a finger. Thinking that there is no hope of sharing the food the lazy visitor returns home. Next day, the stingy friend visit her lazy friend. Because of her laziness, she peels a tapioca and rubs it against the bottom of the pot. When it turns black she offers it to her friend. Her stingy friend eats it. When she finds it is horrible she throws it away and leaves. The lazy host continues to eat her food.

130

- T70 An old man has four sons. All his sons ignore him. They are only interested in his wealth. One day the old man falls sick. He calls his sons and shows them a pot hanging on the ceiling. He tells them that all his valuables are in the pot and they have to share it together. Later he dies. To avoid any dispute they agree to call a *kadi* (judge) to divide it. The kadi comes with a walking stick. He tells the boys that he will hit the pot with his walking stick. Anything that falls on them is theirs and the same applies to the kadi. When he strikes the pot it breaks. Faeces falls on them.

131

- T74 1 The Sultan of Pahang's member is huge and tremendous in length. 2 His armies have to shoulder it 3 everywhere he goes. 4 One day he goes hunting in the forest. 5 His penis bumps into something hard. 6 He sends the *temenggong* (a royal official) to check. 7 He informs him it is a huge log. 8 Then the penis sticks into something cold. 9 *Temenggong* explains it is an abandoned well. 10 He asks his men to move it. 11 Then it bumps into an anthill. 12 He asks to move it 13 because he is scared it might be possessed by an evil spirit. 14 Then it sticks into something soft 15 and it feels nice. 16 *Temenggong* explains it is a female elephant's genitals. 17 He requests that his penis not be moved. 18 He himself wants to push it in slowly.
- T79 1 the King of Banjar + stubborn; 2 + the front men are naughty + lazy + fed up + play trick on the king; 4 travel; 5 the front men purposely poke the penis into a thorn; 6 he shouts to ask; 7 the front men shout to inform him; [8 - 13]; 14 his men push it into a cow's genitals; 16 he asks and they inform; [17]; 18 he orders them to move forward and backward (*Maju! Mundur!*).

132

- T75b 1 Every year the Sultan of Pahang visits his regions. 2 He wants two girls to be presented to him 3 every night during his visit. 4 Drought hits a village 5 and the crops fail to grow. 6 The king visits the village. 7 Both the village chiefs (senior and junior chiefs) are worried 8 because they cannot find any girls to present to the king. 9 When the king calls 10 they come forward with some evidence to support their claims. 11 The first to come in is the senior chief. 12 He brings *kerdas* (a kind of seed for appetizer) 13 and presents it to the king. 14 His explanations anger the king. 15 The king orders him to undress 16 and bend over. 17 He is worried that the king might hurt him. 18 The king thrust the seeds into his anus. 19 The senior chief laughs instead of crying in pain. 20 He is thinking of the junior chief 21 because he is presenting some durian buds 22 that have a thorny surface.

- T75a Same as above.

133

- T78 Three friends are captured by tribesmen in a jungle. They are about to be cooked alive. However, the only chance of survival is to satisfy the sexual desire of the chief's daughter. The first two persons fail. However, the third person succeeds after he uses his head instead of his penis.

134

- M3 A numskull gets married. One day his wife sends him to the shop to buy a can of sardines. On the way he repeats to himself the object of the errand in order not to forget. His friend stops him and they have a short conversation. When he reaches the shop he has forgotten the object. The shopkeeper sends him back to ask. A similar routine is repeated for the second time. The third time his wife is angry at him. She grabs her husband's index finger and thrusts it into her vagina. When he reaches the shop, the shopkeeper asks him but still he forgets. The shopkeeper is annoyed and reproaches him. He shouts at the shopkeeper and points at him. The shopkeeper smells his finger. The shopkeeper asks why his finger smells like sardines. Only then does he remember his errand and ask for the sardines.

135

- M4 1 A boy learns some proverbs at school. 2 Among the proverb is '*syurga itu berada di telapak kaki ibu*' (heaven lies under a mother's foot). 3 He is very curious. 4 In the evening, after tea he sits with his mother 5 on the steps. 6 He is sitting below his mother. 7 He remembers the proverb he learnt at school. 8 He holds his mother's foot and checks it 9 but he cannot find any heaven there. 10 His mother is curious 11 and asks him. 12 He tells her about his lesson at school. 13 His mother explains the meaning of the proverb. 14 Suddenly, he sees her mother's genitals as her sarong is disarranged 15 and she is not wearing her underwear. 16 The boy asks his mother what that was. 17 In surprise her mother tells him that it is his father's heaven.
- M23 1 learns for *ustaz* (religious school teacher); 3 he rushes home after the class; 4 see his mother folding clothes; [5 - 7]; 8 check her foot; 13 his mother also did not know + ask her son to look carefully.

136

- M7 A man suffers from a complex eye problem. It is a kind of cancer. The doctor advises him to remove the eye. He discusses it with his family. They agree. The doctor replaces his eye with an artificial one. Then the doctor advises him to put the eye in a solution every night. One night he is very thirsty. Accidentally he drinks the solution together with the eye. He seeks medical treatment. Many doctors decline to help. Then he meets a Sikh doctor. He gives him a kind of medicine to drink. However, after a week the situation remains hopeless. Then the doctor asks him to undress and bend over. The doctor checks his anus and falls unconscious. When he wakes up he tells the patient it is the first time he experiences an anus looking at him. The eye was protruding through the patient's anus.

137

- M18 A pensioner goes for a vacation in Japan with his wife. In Japan they go shopping separately. Each of them surprises the other. The pensioner buys medicine to cure his baldness and his wife buys a medicine to improve her breasts. Unfortunately, they mixed up the medicines. Unaware of the situation they apply the medicines. When they return home the pensioner finds his head swollen and her wife's breasts hairy.

138

- M25 A *tapai* (fermented rice) seller sees a shelter in a paddy-field. She is unaware that there are two boys in the shelter. When the boys see her coming they plan to play a trick on her. They hide on the roof. The seller takes a rest and falls asleep. Then the boys climb down and eat half a basket of her *tapai*. To avoid suspicion they lift the seller's sarong and stuff the remaining *tapai* into her vagina. Then they flee. When the seller wakes up she is shocked by the situation. She thinks that her vagina had eaten the *tapai*. She curses her vagina. Then she sets off and continues prattling along the way. As she walks she feels like urinating and does so at a mudhole and uses the water for cleaning. After a few steps her genitals are itchy. She puts her basket on the ground and starts scratching but it never eases. She lifts her sarong, stands legs wide apart and rubs it with a towel. As she is doing so her nephew, Mat passes and sees her. Mat feels embarrassed to see her in an awkward condition. Then together they look for snails in the paddy-field. Suddenly the *tapai* seller jumps. A leech gets into her vagina. She asks for Mat's assistance to remove it. In trying to pull it out Mat accidentally pulls her clitoris. She shouts in pain and shocks her nephew. However, the leech drops out by itself. That night Mat is unable to sleep. He keeps remembering the incident as it is his first experience of seeing it. At mid-night Mat goes to his aunt's house. He asks her permission to sleep there. He still cannot sleep as he keeps remembering the incident. He crawls on his aunt, undresses her and thrusts his penis to her vagina. His aunt wakes up and swears at him. He demands to leave but her aunt requests him to continue. As she herself is a divorcee that night she manages to satisfy her lust.

139

- M28 Several boys like to spent their night at the prayer house. Someone farts. Wan Sulaiman is angry at the person. Then he challenges the boys to fart. They agree that whoever manages to put out the flame of the oil lamp will be considered the winner. Wan Sulaiman farts but the flame is still alight. Then it is his little brother, Wan Ahmad's turn to fart. The flame goes out. The room is dark. Wan Sulaiman feels for the oil lamp and touches some sticky and smelly stuff. Wan Ahmad had disappeared.

140

- M33 A life guard suddenly calls all the males bathing in the sea to come out of the water. People are curious. They are wondering. They ask the life guard for an explanation. The life guard explains that they have been in the water for too long. If they stay in the water their testicles would be salty. (A pun on *telur* - egg / testicle).

141

- M37 A Chinese, a Japanese and a Malay have a competition. The Chinese is showing his skill in using a sword. He lets open a cage of birds. The Chinese expert slashes all the birds as they flies. Then a Japanese expert wants to show his skill. He lets free some grasshoppers. He slashes all the grasshoppers as they escape from the cage. Then come a Malay expert with the *kris*. He asks them to free some houseflies. He slashes all the houseflies with the *kris*. They are still alive but he explains that those houseflies cannot breed because he has castrated them. So he wins the contest.

142

- M43 A man wants to grow a mustache. His friends suggest that if he grows a mustache he will look handsome. All his attempts fail as he cannot grow it. He seeks medical advice. A doctor prescribes a medicine which however, fails. The doctor suggests planting an artificial mustache. He agrees. The doctor uses his armpit hairs. It looks nice and he is happy. Several weeks later he came to the doctor and complains. He says when it is hot the mustache produces a horrible sweaty smell. Then the doctor replaces it with his pubic hairs. It looks beautiful. Several weeks later he came back. He explains that when he sees beautiful women his mustache stands up. The doctor searches for other areas to get hair from his body but fails. The doctor suggests to use the man's wife's pubic hairs as a replacement. He agrees and brings his wife to the doctor. The operation is a success. He is happy and looks handsome. Several weeks later he came back to the doctor saying that every month the mustache menstruates.

143

- M44 The occupants of heaven and hell agree to build a bridge to join both places. They agree that each party build its own half of the bridge. They set a time to complete the task. When the day comes all the occupants of hell are jubilant and they walk on the bridge. Then they realize that the heaven side is not complete. They are angry. They accuse the people of heaven of cheating. Then one of the heaven folk says that they do not have the expertise to build it. All the expertise in bridge construction is in hell. The occupants of heaven are the hajjs and ordinary people who often attend the mosque.

144

- M49 There is a penis competition. The criteria for winning are that the penis needs to be big and beautiful. The first contestant's penis is like a python. The audience applaud. The second contestant's is twisted like a bonsai tree. Again the audience applaud. Lastly, it is the defending champion's turn to show his penis but he does not appear. The announcer gives him three chances to appear. First call. Second call. Suddenly, there is knocking at the door of the main entrance. Someone opens the door. They see people shouldering the penis. They ask those present wait for another 10 minute before the champion arrives. He is still at the back. There is a traffic jam.

145

- M51 A person from Muar drives his Triumph sport car to Mersing, Johor. Trailers carrying logs are usually visible on the road between Jamaluang and Mersing. As he reaches Jamaluang there is a traffic jam. He sees the trailers are waiting in line. He wonders what is the cause of the problem. Although there is a limited space he continues driving to the front to check. He sees a herd of elephant sitting in the road. Then he tells the elephants that he is from Muar. When the elephants hear this they get up and run away. One of trailer driver heard the conversation. He asks the man why the elephants fled when he mentioned he is from Muar. He explains that in the past people from Muar were homosexual and practised sodomy.

146

- M60 1 There is a man from the state of Pahang. 2 He is very proud of his state. 3 One day he drives around in his car. 4 He meets a girl. 5 He invites her to board his car. 6 He drives around with her. 7 The girl is impressed with his big car. 8 He tells her that he is a Pahang man. 9 Then he takes the girl for lunch in a big hotel. 10 She is amazed. 11 He states again that he is a Pahang man. 12 Then he takes her shopping. 13 She is amazed at the expensive clothes that he buys. 14 Again he says he is a Pahang man. 15 Later he takes the girl to a big hotel. 16 They fondle each other in the room. 17 Then the man undresses. 18 The girl is surprise to see his big penis. 19 Again he replies that he is a Pahang man. 20 Then they have sex. 21 Suddenly the man realizes that the girl is from Pahang too 22 as her vagina is wide.

- M61 1 newly married couple + bring his wife back to his village; 3 + in Kuantan.

- M62 3 + in Kuala Lumpur.

147

- M64 There is a drumming (*rebana ubi*) competition in Kelantan. It is a group competition. Many groups take part. They organize it in a traditional fashion and all the contestants have to wear sarongs. There is a group who the audiences are confident will win. They hit their drums to good effect. However, in the middle of the performance one of the group members becomes looze sarong. He has to roll it up. It happens several times and finally his sarong is at thigh height. They are supposed to stop drumming simultaneously. As they stop a single beat of the drum is heard. The person whose sarong became looze involuntarily hit the drum with his penis.

148

- M65 Several officers from the Ministry of Rural Development make a survey in Gua Musang, Kelantan. They want to know the employment figures in the district. They meet a villager and interview him about his children's employment. The villager explains that his son is an officer of *pele kera* (literally the monkey's penis) a land scheme in Pahang. The answer shocks the officers but they later realize that he meant FELCRA. The villager also tells them that his daughter is working at *keletek* (literally clitoris) petrol station in Kuala Lumpur. Again the officers are shocked by the answer. They later realize that he meant CALTEX.

149

- M67 A Javanese *wak* (a term of address in Javanese for an older person) is paid to dig a drain. He can dig for a long period without stopping. Someone admires his ability in digging the drain. The admirer asks him for a hint and advice. He tells him that if he is going off to work he will thrust his index finger into his wife's vagina first. When he stops digging, he stands and places his index finger to his nose. By doing so he gains energy. Next day, the admirer digs a drain next to him. *Wak* is surprised to see the man digs even longer than him. He sees him resting and placing his whole arm to his nose.

150

- M69 A Javanese *wak* receives an invitation to a feast. When he is about to leave he asks his wife for his handkerchief. His wife asks him to collect it from the clothesline under the house. It is dark. He grabs it and leaves. When the feast is over the guests are given some rice to take home as it is a Javanese custom. They spread down their handkerchieves to wrap the food. *Wak* lays down his handkerchief. However, he is shocked to see that what he takes for a handkerchief is his wife's self-made bra.

151

- M70 Wak Parjo works as a driver for a Dutch expatriate officer. One day he has to drive the officer from Johor Bahru to Kuala Lumpur. On the way Wak Parjo develops a bad stomach. He tries not to fart. However, he cannot hold back any longer and releases it slowly. His master hears the sound and asks him what it was. He explains that his body gas has come out. After a few kilometers he feels the pain again. Since on the previous occasion his master did not seem bothered, he farts. His master asks again. He tells him that he farted because he had a bad stomach. The officer tells him that he is rude (*kurang ajar*). Wak Parjo is annoyed. After a few kilometers he feels the pain again. But he is scared to break wind. However, he releases it slowly and silently. His master smells the gas. He asks Wak Parjo. He complains that the car is faulty.

152

- M80 Several officers from the education department visit an Aborigine settlement. They receive a warm welcome. It is a feast-day in the settlement. They organise a show in the evening. Next morning, the officers go fishing at the river. They meet with a group of boys. They ask them how deep the river is. They reply that one will disappear if one dives into the water. Later they meet another group of boys. They ask them whether there are a lot of fish in the river. They confirm that there are a lot. The officers ask where. They say, "In the water."

153

- M82 An Indian wants to have a fair-skinned offspring. He seeks some advice from his friend. His friend advises him to put his penis only halfway in during intercourse. Straight away, that night he has intercourse with his wife. However, during copulation and when he reaches orgasm he ignores the advice. He thrusts his whole penis in as he feels the pleasure. He says he won't bother to go only halfway. It does not matter if his child is black.

154

- M83 Malaysians' behaviour when buying car. The Chinese tests the speed of the vehicle. The Malays prefer less gas consumption. The Indian, on the other hand looks for the size of the car. The Indians prefer a car that has more space for passengers on board.

155

- M88 In Terengganu one rarely sees an Indian. An Indian teacher is sent to a remote area of the state to teach English. He becomes the centre of attention in the village. On his first day he walks past several houses to reach his work place. As he passes a house, a woman calls her children to the window. She points to the teacher stating that is a '*keling*' (derogatory term for Indian). This incident annoys the teacher, though in time he becomes accustomed to it.

156

- M90 A Sikh suffers from a boil on his bottom. He cannot sit and has to stand. His child runs about in the house. The child accidentally bumps into the boil. He is in deep pain. He goes upstairs to check it. He gets a mirror and undresses. He bends over and places a mirror behind him. As he is looking through the mirror his penis becomes erect. He scolds his penis accusing it for desiring its own bottom.

157

- M91 1 A Sikh woman asks her husband 2 to buy a new kettle 3 as the old is leaking. 4 He is displeased as he does not have any money 5 because it is the middle of the month. 6 However, his wife insists on him getting one 7 or else she will refuse to have sex that night. 8 He leaves the house. 9 At the shop, he tells the salesperson his problem. 10 Then the salesperson asks him to lift a kettle 11 with his penis. 12 If he is able to do so 13 he gets the kettle free. 14 He succeeds and gets it free. 15 He is happy 16 and gives it to his wife. 17 That night his wife waits for him 18 but he does not appear. 19 She hears a noise in the kitchen. 20 She goes to the kitchen to investigate. 21 She sees her husband is trying to lift the fridge 22 with his penis.
- M10 1 ethnicity is not mentioned + husband lazy, unemployed and interested only in sex + asks his wife to make a drink + wife finds the kettle is leaking; [5]; 9 + *mamak* shop + ask *mamak* for credit; 10 *mamak*; 14 + at the shop back yard.

158

- M92 There is a forum discussing men's views on women according to ethnicity. The panels consists of Malay, Chinese, and Sikh. The Malay sees women as flowers. The Chinese sees them as a moon. However, the Sikh sees them as a record. Both sides, front and back, can be used.

159

- M94 A man visits Europe. As he walks along he sees a condom drop. He picks it up and asks a woman in front of him. She denies it belongs to her as she has her own inside her.

160

- M95 In the 1960s before the British soldiers were sent home they came to some villages. The children liked to befriend them. The soldiers usually gave them chocolates, biscuits, fresh milk, and sweets. A group of British soldiers comes to a village and camps at the side of a paddy-field. It is the rainy season and the sound of the frogs can be heard everywhere. The children ask the soldiers to differentiate the sounds of the male and female frogs. The soldiers fail to do so. The soldiers follow the children to look for some frogs. They find some frogs mating. The children ask them to listen to the sounds carefully. The male says Seround! Second round! Third round! Whereas, the female says, Wait! Wait! Wait! They explain to the soldiers that the frog on top is male judging by its sound. The male is asking the female for sex. The female keeps refusing and asking the male to wait because their young are still awake.

161

- M96 During the British era a forest officer travels along the river in a boat to check the woods. He takes along a Malay worker as his oarsman. Then they pass a dead tree. The officer asks his rower why this tree died whereas the others grow. The rower explains that the situation is just like the British. They came here, took all the wealth, live in prosperity and leave the natives to die in poverty. The officer swears at him. His action angers the rower. When the officer sees him angry he says that he was swearing at the dead tree. A moment later, the rower suddenly hits the officer with the oar. The officer demands an explanation. He answers that he is not angry with him but only with his remarks.

162

- M100 1 A *nyonya* (term of address for Chinese women) goes to the Kluang Emporium. 2 She likes to buy chicken there. 3 She looks only for Ipoh chickens 4 as she herself is from Ipoh. 5 The attendant at the section offers several chickens 6 but she refuses them. 7 Every chicken the boy shows 8 she spreads open its backside to check its origin. 9 She checks nearly ten chickens 10 but none are from Ipoh. 11 She is annoyed. 12 Then she asks the attendant where he comes from. 13 He becomes angry, 14 he pulls down his trousers 15 and shows his bottom to the *nyonya*. 16 He asks the *nyonya* to identify him herself.

- M99 1 at '*Ayam Mas*' (a franchise shop selling all kinds of chicken products) in Klang; [2]; 3 looking for a Johor's chicken; [4]; 10 she finally gets it.

163

- M105 Ali, Lim and Sami are friends. One day they stroll in the forest. They come across a huge tree. Ali claims that the Malays likes such a tree. It can be a shade and the children can play underneath. Sami says that the Indians prefers it as a place for worship. They would place an idol at the tree buttress. However, Lim states that the Chinese sees such trees as money. They prefer it to be chopped down, made into timber and sold.

164

- M110 1 A soldier is sent to Bosnia 2 for two years. 3 His wife is expecting. 3 When he returns all his family members welcome him at the airport. 4 His wife is annoyed as he does not recognize their son. 5 At home they hold a feast. 6 When the feast is over he is eager to have sex with his wife. 7 However, their son is still awake. 8 To occupy the time he performs several prayers. 9 Still the child is awake. 10 Then he reads the Quran. 11 This pleases his parents-in-law. 12 As he finishes the opening phrase he heard his wife 13 telling him that their son has gone to sleep. 14 At that instant, he recites the closing phrase 15 without reading any passages from the Quran. 16 His actions surprise everyone 17 and they realize his intention. 18 After three months he receives his allowances for his service in Bosnia. 19 With the money he resigns from the army 20 and starts trading. 21 His business grows. 22 He opens a grocery, runs school bus services, buys lands and rears cattle. 23 He became so occupied 24 that he ignores his home. 25 His wife is upset with him 26 and they quarrel. 27 In the end he tells his wife to take everything including the business, buses, lorries, cars, farms and cattle to handle. 28 His wife is angered by his action. 29 She lifts up her sarong 30 and reveals her genitals. 31 She asks her husband who will care after it. 32 Her husband asks her to leave it for him to look after.

- M107 1 returns home from Camp Terendak, Melaka + after 3 months of service; [2 -3]; 4 have 3 children instead; [5]; 6 + no feast; 8 + watching television; [11]; [16 - 32].

165

- M108 There is an international gathering of soldiers. They organize a competition to select the best and bravest soldier. The first contestant is an American soldier. His colonel orders him to climb to the second floor and jump down. He obeys the order and jumps. He stands limping and salutes his superior. Then comes the Russian. His superior orders him to climb to the fourth floor and jump. He breaks a leg but still stands to salute his superior. He is followed by a soldier from the German army. The German climbs to the sixth floor and jumps. However, he is unable to stand because he breaks both legs. Instead he does a handstand. Lastly, it is the Malaysian soldier's turn to show his ability. His superior tells him to climb to the 40th floor and jump. However, he refuses to go. Then his superior indicates that he is the bravest of them all because he dares to disobey his order. Everybody agrees with him.

166

- M109 In the 1960s there were Gurkhas in the British army. One day, a group of them camp at Port Dickson. They go swimming in the nude. Then a sergeant comes with a truck and orders them to come out of the water. However, there is a girl standing close by. The Gurkhas are embarrassed because the girl might see their penises. Then a corporal among them orders them to line up. Then they each thrust their penis into the anus of the person in front. By doing so they are able to hide their penises. (One might asks about the person standing in front of the line - it is intended for the person asking).

167

- M115 A soldier gets leave. He returns home. Every morning he sees a beautiful girl pass in front of the house. He fancies the girl and imagines that she might become his wife. Night after night he cannot sleep as he keeps thinking about the girl. One day he waits for the girl at the verandah. His father is at the lawn. The girl appears. Suddenly she stops in front of the house because she has a flat tyre. While she is sorting out the problem the soldier masturbates. His sperm drops on lawn. The soldier's father sees it and says why he should throw away his grandchild. The soldier is ashamed and disappears for several days.

168

- M119 Mahathir and Razali are two political rivals. The former claims that the latter is impotent because he has never married. One day, Razali whispers to Mahathir that his genitals are functioning again. This worries Mahathir as it lifts his rival's morale. Quietly, he asks Razali where he undertook his treatment. Razali informs him in Soho, Japan and produces a card. Secretly, Mahathir searches for the place and finds it. The hospital also confirms that Razali received his treatment there. Then Mahathir undergoes his operation hoping that his penis will be better than Razali's. When the treatment is over he returns to Malaysia. However, the result is worse than before. He sees Razali and accuses him of cheating him. Razali asks Mahathir to show his penis to him. When Razali sees it he shouts that it is his penis. The Japanese did not do anything beyond switching the two penises.

169

- M121 The King with Tusks (*Raja Bersiong*) eats 5 kilograms of meat everyday. However, only 2 kilograms enters his belly. The other 3 kilograms go missing. People wonder where they are. On investigation they find the missing 3 kilograms of meat stuck between the king's teeth.

170

- M122 A Malay teacher is sent to a school in a Javanese village after completing his training. The school canteen vendor has a beautiful daughter. She usually comes to help her father. The teacher fancies her. He seeks his friend's assistance to tell him a few words of Javanese. Then he says to the girl '*jalok ambong limang sen*' (a kiss for 5 sen) thinking he is asking for a cookie. His words astonish the girl.

171

- M123 A man goes to a restaurant. He plans to have brain for dinner. He asks the prices of the brains. The waitress explains each price. First she shows the brain of the Westerner. It is expensive because they were the colonials. Second he shows the Chinese brain. It is expensive because they are good at trading. Third, she shows the brain of the Indian. It is also expensive because they are deceitful. Lastly, she shows the most expensive brain in the menu. He asks whose brain might it be. She tells him it is the Malay's brain. The man is shocked and asks for an explanation. She tells him that it has never been used before and no Malays have ever gained international recognition in any field yet.

172

- M126 Two friends, Ali and Amat drive home to Pahang. They are going home after watching a soccer final between Selangor and Pahang. The way passes through the Batu Keb area. The area around Batu Keb was still covered with jungle then. As it is midnight the area is deserted. To add to the spooky conditions it is drizzling. Ali who is the more cowardly of these two reminds Amat about ghosts. Amat is annoyed with him. As they come to a junction they see someone trying to stop their car. Amat stops the car. His action displeases Ali. They see an old woman. Her dress is covered with blood. She tells them that she has been involved in an accident. Her child is badly hurt and was taken to the hospital. She asks them to take her home. She boards the car and sits at the back. After about 2 kilometers, Amat looks through the rear mirror and sees the woman's dress is

now clean white. There are no traces of blood. Amat asks the woman what has happened. She just grins at them. Then she tells them that it is thanks to the special action of TROJAN detergent.

7. Miscellaneous

173

- M127 Malaysia has succeeded in producing her own national car. First, the Proton Saga. Then the Produa Kancil. This was followed by the Produa Rusa. Then there was rumours that a new model is about to be introduced. It is better than the previous models in terms of shape, speed, and beauty. It glides along the road. (Intended for the questioner. - It is Produa Babi (Pig)).

174

- M128 At present Kuala Lumpur is dirty. Mahathir has voiced his concern on the radio and television. This shows the society's lack of civic awareness. Recently animal faeces are lying everywhere in streets. Furthermore, animals are forbidden to come close to Maybank (a commercial bank) and to enter Singapore. Violation of such interdictions may cause death. (Intended for the questioner. - It is the newly version of national cars namely Produa Kancil and Produa Rusa. Maybank's and Singapore's emblems are the tiger and lion respectively).

175

- M129 SAKONAS is a newly established firm. It is a company under PETRONAS. They are looking for workers and advertise it in paper. (Intended for the questioner. It is an acronym for *Sarong Konek National* (The National Condom)).

176

- M130 Riddles on cigarettes. KENT can be defined four ways according to its lettering. Twice forward and twice from backwards. It means 'Can your penis stand erect?' (*Konek Engkau Naik Tak?*); 'It cannot erect, you say?' (*Tak Naik Engkau Kata?*); 'If you want to know,' (*Kalau Engkau Nak Tahu*); and 'Bend down and you get it,' (*Tonggeng Nanti Engkau Kena*). DUNHILL means 'The world is a hell and life is like a kite,' (*Dunia Umpama Neraka Hidup Ibarat Layang-Layang*). However, BENSON and HEDGES mean 'When you wed with a Negeri Sembilan girl your wages and your wealth will be finished,' (*Bila Eden Nikah Sama Orang Nogori, Harta Eden Dan Gaji Eden Solosai*).

APPENDIX 4

Translations

The stories below are translated according to the manner in which they are performed, i.e., colloquial presentation. Therefore, the translations are relatively literal as the stories are usually delivered in an abrupt manner, in terms of sentence construction. This method has been adopted, in order to keep the tales as close as can be to their oral nature. The appendix includes 40 - odd tales, selected from the collection of 216 tales which represent traditional and modern categories. The translations follow the thematic classification. They are divided into traditional and modern categories. Within each category, examples are presented of stories containing single, double or triple themes. For the most part, meaningless words and unnecessary repetitions (slips of the tongue as a rule) by the narrators have been omitted for the sake of greater coherence.

Traditional Narratives

Single Theme

Numskull

T6. Pak Pandir - The Deer-Grasshopper (Tokcik's - 'Belalang Rusa')

Pak Pandir strolls along the river bank and meets an angler. "What are you doing?" he asks. "I am angling!" says the man. "What is the bait?" "Grasshopper! A deer-grasshopper!" /I myself don't know what this deer-grasshopper is./ "A deer-grasshopper," he said. "Oh! Can you catch it?" "Ah!

Not yet. Maybe in a moment. I don't know. Sometime I can and sometime not. Just wait and see angling with this deer-grasshopper."

Then Pak Pandir looks for a rope. He uses roots as rope. He strolls around to look for the deer-grasshopper which he didn't recognize, instead he catches a sleeping deer. It is a big deer and the roots he uses are big too. The deer wakes up and jumps into the river. Pak Pandir ties up the deer. It struggles in the water to free itself but fails. Lebooor! "Hoi! What are you doing?" asks the angler. "Angling!" says Pak Pandir. "What is your bait? Ah! There you caught one!" says the angler. "No!" says Pak Pandir. "Hah! What is that splash. Lelebor! Lelebor!" says the angler. "That is the bait!" says Pak Pandir. "What is the bait?" says the angler. "Deer, a deer-grasshopper," says Pak Pandir.¹ [Lisp] /Yes! He is a lisper./ "Hoi! It is a huge splash," says the man. Then he comes to look. He finds out that Pak Pandir has trapped a deer and used it as bait. Ha! Ha! Ha! That is one of the stories. So, the man cancels his angling and slaughters the deer instead. So they have deer for their meal. The angler divides their share and return home. That is one of the stories. /I don't know what happened to him after that./

T7. Pak Pandir - The Deer (Tokcik's - 'Pak Pandir - Rusa')

Then Pak Pandir strolls in the forest again. He walks and walks until he came across a sleeping male deer. "Oh! You are sound asleep. Yeah!" he said. He looks at the horns. Then he hangs his packet of rice and a pouch containing some betel leaves on the horns. As he sit down at the side of the deer he said to himself. "Hey! It is wonderful. If I, this thigh is firm. Ai! Its foreleg and back are firm too." He keeps saying it several times. "These horns are suitable as a hanger. This thigh is nice to eat," he said. All the while, as he is sitting down he continues murmuring and stroking the deer. The deer wakes up, is startled and runs away. Then Pak Pandir remembers his pouch. "My pouch! My pouch!" he shouts. What can he do, the deer ran away in fear. He stroked a sleeping deer and said, " This thigh is wonderful. If it is cooked it is nice." As if he did not realize he'd hung his shirt there.

T11a. The Dusk Ghost (Cikgu Radi's - 'Hantu Senja')

A long time ago there was a house near a forest. The owner had two or three children. He kept some goats. Every evening, the father put the goats in the goatpen. His children played in the yard. They ran around until dusk. Their

¹ "Ucer, alang ucer," ("Rusa, belalang rusa,")

mother was annoyed when they ignored her orders to come in. "It's dark! Take a bath! Change your clothes! Get into the house!" shouted the mother. The children still ignored her and continued playing. Later on she tricked them. "Hurry up children! Don't play at dusk! There is a dusk ghost out there!" she said. Hah! When the children heard about the dusk ghost they ran in.

In the mean time, a tiger was lying in wait for the goats and wanting to catch them. He reached the goatpen. The tiger crawled slowly into the goatpen. When he was inside, the children's mother was still shouting, "Get in children! Maybe there is a dusk ghost out there!" The tiger was scared to hear it. "Ai! If the dusk ghost comes, it might catch me," he said. So he sat down scared in the goatpen.

When it was dark and quiet, the tiger began to think about the goats. Suddenly two thieves appeared with a sack and a stick, planning to steal a goat. Once they reached the goatpen, one of the thieves climbed up. The one on the ground said, "Choose the biggest (goat)." The night was dark and at that time there was no torchlight. Therefore, the thief had to feel the goat. "Eh! This one is small." Feels another one. "Eh! Small!" Feels yet another one. "This is a male goat. Still small." Then he feels the tiger. "Hoi! This one is big." The tiger hears and says to himself, "This must be the dusk ghost." This makes the tiger shiver in fear. Then the other thief says, "Here is the sack. Put the big goat in the sack." The thief follows his friend suggestion while the tiger keeps silent in dismay. Once it's in the sack the thief ties it up. He pushes it down while his friend pulls it to the ground. Then they tie the sack to the stick and together they shoulder it, one at the front, the other at the back. Then they walk into the forest to get back to their village. In the forest, they walk and walk, stumble, bump and fall. The thing that they are shouldering is big and it is nearly dawn and getting light. As morning approaches, the tiger claws the sack. When it rips the tiger sticks out his head. The person at the back see the tiger while his friend at the front continues running. The former shouts, "Tiger!" The latter says, "Where?" The former shouts again, "Alah! Tiger!" Again his friend says, "Where?" He keeps running. The tiger keeps struggling to free himself and manages to get loose and flees into the jungle. Both the thieves were frightened and ran away. That is the story of the dusk ghost.

T12a. The Mysterious and The Heavy Ones (Cikgu Radi's - 'Yang Berat dan Yang Sulit')

Long ago there was a robber. He had many followers. Every day they robbed their victims by mesmerizing them. All the victims fell asleep when they were mesmerized. This group of robbers were rich and famous. They had plenty of stolen gold.

One day the chief robber said, "Today you have to find something for me, I don't want gold. I don't want other expensive stuff. I want something special. Things that are mysterious! Haa! Valuable! Mysterious (*sulit*) things!" Then his men set off to a house. Upon arrival they mesmerized from the doorstep. The occupants fell asleep. Some slept while sitting, some slept standing and leaning, and even the cooks slept in the kitchen.

The robbers look everywhere for mysterious things but fail. Then the robbers come across a sleeping old lady with a quid of tobacco stuck in her lips. When the robbers see the tobacco they said, "Oh! This must be the mysterious thing that the chief asked us to look for. A valuable thing stuck in (*terselit*) the lips." They take and wrap up the tobacco and go home. All of them are overjoyed. When they reach their hideout the chief asks, "Have you got the mysterious thing?" "Yes sir!" they say. "Good! Bring it here!" Then they give it to the chief. When the chief sees the quid of tobacco, Ha! Ha! Ha! he kicks them all. "This is not valuable! This is not special! This is a quid of tobacco," says the chief. [Ha! Ha! Ha!] "You said something that was stuck," say the robbers. So they were kicked.

Next day, the chief sent another group of robbers. "You go and find me a rich man's house. Don't you take any mysterious thing like this. I don't want! You get me a valuable thing that is heavy. Gold and anything light I don't want. I want heavy things," said the chief. Then they set off. When they reach a house they mesmerize the occupants. They ransack the house and look everywhere for heavy things. At last they find a millstone. They lift it. "Hoi! This is valuable and heavy," they said. Then they carry the millstone back to their chief. "Aaa, this is what we got. It's valuable and heavy," they said. When the chief sees the millstone he takes it and thwacks it on their heads. Hah! They fall flat on the floor. Ha! Ha! Ha! [Ha! Ha! Ha!] "To hell with you!" he said. "Stupid!" he said. That is the end of the story.

Cunning

T18. Only an Arab as Son-in-law (Syed Yusop's - 'Nak Menantu Arab')

/This is a story. Ha! Ha! Ha! Its too early for you to ask me for some stories./ There is a village and this is about a village man. This man has a daughter. Then there is a naughty boy who lurks under the house. He hears the couple's conversation before they go to bed. "Our daughter must marry an Arab. If the suitor is not an Arab I won't accept him. I don't mind if she turns to be an old maid," says the husband.

The hooligan hears the conversation because he is lurking under the house. At night, usually people like to peep. "I don't want anyone but an Arab," said the husband to his wife. "For me, if the suitor himself is from this village also, I would not accept his proposal. Let my daughter be an old maid. Let her grow old. It doesn't matter. Hah! I will look for an Arab," he said. The boy hears the conversation. He is peeping. The father won't accept ordinary people like him from the village. He avoids his own village folk, he wants an Arab.

One evening, at that time, houses were built by the river. A distance roughly about hundred yards from the river, I still remember it. People took their bath in the river! Hoh! Bathing in the river. Couples took turns. Sometimes, the wife bathed first while her husband waited at the river bank or at the jetty and vice-versa. They took turns. The boy who heard the couple's conversation stating that they would only accept an Arab as their future son-in-law had a plan. [He ignored others!] They don't want, they ignore, they won't accept, they want only an Arab. Hee! In the past the Arabs were very well-known.

The boy makes a plan with his friend. Like both of us together making a plan. They look for a boat. They know the girl's father. Actually, this boy fancied the girl and tried to get close but had no intention to propose to her yet. However, he knew the girl's parents' intention. They would not accept anyone other than an Arab. He knows it already.

When he returns home he tells his friend. "How about it? One day, we should teach the girl's father," he said. Ha! Ha! Ha! If he doesn't do anything he won't be able to marry the girl. He fancies the girl, he fell in love with the man's daughter. But the girl's parents won't accept him. Even if he proposes they won't accept. He knows it. Then he makes a plan with his friend. They know the girl's parents bathe in the river every day. In the evening, during the high tide they take their bath.

The boy looks for a boat. Ha! Ha! Ha! He looks for a boat and asks his friend to come with him. Together they wear white caps. They want to deceive the couple. They plan to fool the couple. When the boys are close to the couple, roughly a distance that the couple could hear them speaking, they talk in an Arabic accent. They bring along a fishing net. They want the couple to hear them talking as they pretend to fish. The boys know when the couple take their bath so they came there pretending to catch fish. One of the boys, who is paddling, says, "*Tabarakal lazi*." It means to throw the net. Woh! He throws the fishing net into the water. "*Tarikkal lazi*," said the paddler. They were trying to fool the couple, otherwise the boy is unable to marry the girl. "*Tarikkal lazi*," said the paddler. "*Warangsang Waarenseng*," replies the boy when the net stuck in some branches. "*Waa ikaa selambo*," the paddler asks his friend to dive into the water to free the net. "*Waa takullah anboyaa*," says the boy to inform his

friend that he is scared of crocodiles. Ha! Ha! Ha! [Ha! Ha! Ha! They talk Malay. But they speak it in Arabic.] They speak Arabic you know.

Wow! The couple hear them. "Come up! Come up!" says the wife. "There were Arabs," she said. "Where?" asked her husband. "Over there catching fish. There. The one that we can see," she said. Wow! He is anxious. He goes down to the water to listen closely. "Wow! That is better," he said. Next morning, he looks for the Arab and to asks him to propose to his daughter. Actually the boy is from the same village and trying to deceive the couple. When he thinks that the boy is an Arab he accept his proposal.

After seven months of marriage came the fasting month. In the past, during the fasting month, a Quran reading gathering was held. So all the neighbouring children came to the Arab to get some assistance in reading the Quran. His father-in-law is lying down. Usually the elderly lay down after the meal. After the sunset prayer he asks his son-in-law to teach the children. There are about four or five children attending the gathering. Their parents think it would be better to send them to the Arab as he can improve the children's Quran reading. Ha! Ha! Ha!

Then one of children pushes the Quran to him. "There are too many *Alif*," he says. Still speaks in an Arabic accent. Then another child comes forward. "*Baa Alif Baa*. A lot of *Waw*. A lot of *Nun*," he said. This make his father-in-law suspicious. "What kind of Arab is this?," he said. Not even a line could he teach. He doesn't know, he has been cheated. In the past, usually the elderly kept a huge cane at their side. He is suspicious. "Is he a genuine Arab? If he is an Arab how come he could not teach anything. At least *Alif*, *Baa*, *Taa* and that is more than enough. Here, there is a lot of *Nun*, a lot of *Waw*, a lot of *Alif*," he says. He isn't satisfied. He stands up and beats his son-in-law with the cane. "Arab motherfucker!" he swore. The boy jumps out of the house and flees. Ha! Ha! Ha! [Ha! Ha! Ha!] Its over! In the past they didn't investigate. He was cheated. Seven months of marriage, and his son-in-law ran away just like that. The story is finished. Ha! Ha! Ha!

T35. Dodol (Cikgu Radi)

Long ago normally the Malays prepared cookies as the Eid day approached. They made *kuih bakar*,² *sagun*,³ *putu*⁴ and the most grandiose of all was to prepare *dodol*.⁵ *Dodol* is very difficult to prepare. It needs someone with expertise and money to make it. In a certain village there was a person who was paid to prepare the food. He was poor and had many children. Every year during the Eid season, he received payment to cook *dodol*. So, a wealthy man called and asked him to prepare the food.

On that day, his children stay at home while he is working. His house is not far from the work place. The *dodol* has to be stirred continuously from the beginning when it is still fluid until it turns thick. Then, when the food is nearly cooked his children and wife at home start to scream asking him to come home. "Come home! Come home!" they shouted. His children cry loudly at home and this makes him annoyed. "You just wait! When I come back I will beat you with this stirrer," he said. His children continue screaming. By this time the food is nearly ready, and he scoops it. He twists the food and makes it stick to the stirrer. Then he goes home. "You just wait! You just wait! When I get there I'll beat you all," he says. When he reaches home, his wife has prepared a bowl and a knife. Then they scrape off all the *dodol* that stuck to the stirrer. After that he returns to his work place and continues his work.

In a minute his wife and children scream again calling him to come home. He is annoyed again. "You just wait! I will hit you. You are troubling me!" he said. "I will beat you with this huge stirrer," he said. As he is going back he twists the thick *dodol* on the stirrer and runs home to punish his children. At home he scrapes all the food into a bowl. Then he returns to work. After several times of repeating the same routine there is nothing left for the owner. In the evening he returns home. When the *dodol* owner come back he see the pan is empty. He is very annoyed. During the Eid day that year the cook's children enjoy themselves eating *dodol*. They sit down enjoying themselves by outsmarting people. That is the story of the *dodol* cook.

² *kuih bakar* - a kind of biscuit.

³ *sagun* - cookie made of rice flour with coconut and sugar.

⁴ *putu* - steamed cake made of flour and palm sugar eaten with grated coconut.

⁵ *dodol* - a traditional Malay sweetened food made of glutinous rice, sugar and coconut milk.

T36. The Break Wind Challenge (Cikgu Radi's - 'Tengah Kentot')

Long ago there was a country. The king had a daughter. When she grew up she became a beautiful princess. Now she was a grownup she should be married. To find her a husband, the bridegroom must be someone who is suitable for her. The princess's speciality is that she is good at farting. Hah! Therefore, the man must be someone who can challenge her in breaking wind. Those were the rules! They beat the drum throughout the country to summon and inform the people. Many young men came forward to try their luck. They were brought to the palace to challenge the princess but failed. All the failures were executed. Many noble men's sons and princes came but failed, and they were sentenced to death.

Then a poor man came to try his luck. Hah! If he succeeds he could marry a princess as the reward. One day all the people gather at the palace. Everyone says, "The boy will surely die this time." "So many capable princes have died because they couldn't challenge her, how can this poor stupid boy win," they said. Then they start the competition. The prime minister calls all the people to get closer to hear. The princess is placed behind a curtain. The spectators, ministers and all the people are on the other side of the curtain. Then, the poor boy comes up to try his luck. They begin the competition. The princess breaks wind. How does it sound? Tang! Tang! Tang! Tut!; Tang! Tang! Tang! Tut!; Tang! Tang! Tang! Tut! Then comes the boy's turn to break wind. Bang! Bang! Bang! But!; Bang! Bang! Bang! But!; Bang! Bang! Bang! But! When the spectators hear they cheer for joy. That boy succeeds in challenging the princess's farts. The king accepts the poor boy as his son-in-law. [The story is finished.] The story is finished. Ha! Ha! Ha!

T39. The Mousedeer and The Otter (Syed Yusop's - 'Sang Kancil dengan Memerang')

One day the mousedeer finds some baby otters eating fishes in the ditch. They eat all the fishes. "So you are the ones who ate all the fishes. There is nothing left for me," says the mousedeer. The otter parents were not there and only their babies were left behind. "So this is your work. No fish left in the ditch. I can't get any. Only you and your family benefited. Good! Your parents are not here," says the mousedeer. The mousedeer then get down into the ditch. He stamps and poke the baby otters with his hooves. They sprawl lifeless. Later their parents come back and find their babies dead. They suspect it was the mousedeer's doing. "This must be the mousedeer! Mr. Forest!" they said. They called the mousedeer Mr. Forest.

Then the otters report the matter to King Solomon. "Our children have been stamped to death by Mr. Forest," the otters said. "He killed them!" they said. Then King Solomon asks his men to call Mr. Forest and they leave. When Mr. Forest comes forward King Solomon questions the mousedeer. "Hey Mr. Forest! You don't have any mercy! Why did you kill the otter's children? Why?" asks King Solomon. "At that time I heard, I heard war drums!" he replies. He was sleeping he says. Hah! Ha! Ha! Ha! You know what was the war drums? It was the *botbot*.⁶ Its sounds like; But! But! But! "When I heard the sound of the drums I thought it was war. So I prepared my steps," he said. "I looked toward the brook, there were spears sticking up," says the mousedeer. Lobsters! Ha! Ha! Ha! Lobsters have pincers. Hah! He says that the pincers were sticking up. He is bluffing. "Then I saw the *tebarau*⁷ fish wearing a red waist sash. That is why I began my steps of *silat*⁸ and accidentally stepped on the otter's babies. It was not my intention to kill them," says the mousedeer. He escapes punishment. "I am awoken by the war drums. I see spears sticking up at the river mouth. I think it is war. So I began my steps of martial arts," says the mousedeer. Hah! Ha! Ha! Ha! That is it. He escapes. Too much of him.

T40. **Abu Nawas - The Egg** (Syed Yusop's - 'Abu Nawas - Telor')

This is Abu Nawas, this is a story, this is a story of Abu Nawas. If there is anything the prophet, the king will call him. It is not a prophet, it is Sultan Harun al-Rashid. If the king has any problems he will call Abu Nawas. [Oh! Abu Nawas.] One day the king wants to test Abu Nawas's cleverness, and also to outsmart him. The king gathers a group of men, gives each of them an egg and asks them to go into a pond. When these men come out of the pond they will produce their egg before the king. However, there is nothing for Abu Nawas. The king had ordered them. It means that when they come out they must present an egg to the king. No one gives Abu Nawas any egg. He watches them one by one come out of the pond and present an egg to the king. Lay it down in front of the king. [Because the king has given them the egg.] Haa! He gave the egg. The king wants to trick him. In the end Abu Nawas came out of the pond flapping his wings and crowing. The king is surprised. "What is this?" the king said. "Why don't you present me with an egg," said the king. "I am the cock," said Abu Nawas. Ha! Ha! Ha! A cock flapping and crowing. "Kok! Kok! Kooook!" he crowed. Hah! The king is amazed. "The ones who come out are the hens and bring eggs. I am the cock," he said. [Ha! Ha! Ha!] "If there is no cock how can the hens lay eggs?" Abu Nawas said. Hah! The king is amazed. "That is right!" said the king. He escaped punishment.

⁶ *botbot* - a kind of bird.

⁷ *tebarau* - a kind of fish.

⁸ *silat* - Malay traditional martial arts.

T41. Abu Nawas - Faeces (Syed Yusop's - 'Abu Nawas - Tahi')

One day the king held a party. He invited all his statesmen and subjects. It was just like a festival where there is a lot of food and drink. Abu Nawas is there too. The king sprays perfume on all his guests. However, on Abu Nawas he sprays urine. He smells it. [Ha! Ha! Ha!] "Hah! Dammit!" says Abu Nawas. "The king made a fool of me," he said. "Okay!" he says. He returns home.

By God's decree, the king, Sultan Harun al-Rashid falls sick. During his illness he orders his men to call Abu Nawas to cure him. "Please send for Abu Nawas," he ordered. Hah! What is Abu Nawas retaliation, you know? He makes pellets out of some faeces as a kind of tonic. [Ha! Ha! Ha!] Hah! He wants to make a fool of the king. When he came the king said, "Yes Abu Nawas! What medicine do you bring for me?" "Tonic Your Highness!" [There is some tonic he said.] He makes faeces into pellet and makes it like a tonic. Then he gives it to the king to taste and eat.

T52. Snail and Eagle (Tokcik's - 'Siput dengan Helang')

This is also a story. This is also a story with a moral. A story about the snail out-witting the eagle. One day an eagle sits on a branch. He sees a snail creeping slowly. He asked, "How are you!" "Snail! Let us have a race. Who is faster and who is slower!" says the eagle. "If you want, that will be fine with me," said the snail. So they start the race.

The snail starts crawling. The eagle flies very fast. After flying about a mile he shouts to the snail. "Hei snail!" he said. "Otttt!" replied the snail. The eagle thinks the snail is far behind him, but the snail is in front instead. "Oh! He is in front of me," said the eagle, surprised. He continues flying for two or three miles then he calls again. "Otttt!" shouts a different snail ahead of the eagle. "Hei! He is in front of me. Wah! This is trouble," says the eagle. Then he flies again as fast as he can. After flying for two or three miles, he is exhausted and calls the snail again. "Otttt!" replies another snail in front. The eagle is exhausted and sits on a branch. "In that case, I admit defeat," says the eagle. "You have admitted your defeat," says the snail. "Therefore you have to be punished! As for the punishment, every time the tide comes in or goes out, you have to inform us," said the snail. It means that when the tide rises the snails on the ground can climb up the tree. The snails climb trees to avoid drowning. Thus from that day the eagle calls out to remind the snails that the tide is rising or falling. When the tide rises the snails could climb up the tree, and climb down when it's low tide. So that is how the arrogant eagle was outsmarted by the snails. Aaa that is it.

T63. The Red Cap (Haji Manan's - 'Songkok Merah')

This is a story about a young man long time ago who travelled from one prayer house to another prayer house. Usually a feast is held at the prayer house. When the young man reaches the place, and after all the elderly have finished their prayers and reading Quran, it is the time for meal. The young man is also invited to the meal. "Let's eat, my friend," says a man. "Carry on. Have your meal," he replies. "Come. Let us eat. If not it will be finished and you will miss the food," says the man. "It's all right. I don't want to eat yet. Go on and have your meal," says the young man. Then the men at the place eat the food offer it to them. At the end there is nothing left. Only the leftovers such as curry are left. Then the men go to bed. Before lying down to sleep they take off their caps and put them by their side. Then they sleep.

However, there is a man who wears a red cap. Like the others that man also puts his cap by his side. Later in the night, the young man (who refused to eat) feels hungry and his stomach hurts. He wakes up. He wakes up and feels around with his hands. He is scared that someone might notice his action. He gropes at the empty plates and bowls. He feels and feels and then he gets hold of the red cap. He takes it. "Ah! This perhaps what is left from the pancake," he said. He dips the red cap, which he thinks is a pancake, into some traces of curry. He eats it. He bites the 'pancake' and eats it. "Oh! It's too tough. May be because its cold. Perhaps it had turned bad and people avoided it. It's cold, that is why it is tough," says the young man. He continues eating the pancake. He eats and eats and dips it into the bowl containing some traces of curry. At the end only a small bit of the red cap is left. "Aah! I am full up. This pancake is salty! It's tasteless. I've had enough of it," he said. He puts down a small piece of the red cap. Only a bit is left while the rest has been eaten. The leftover is the red cap and not the pancake. Then he goes to bed and sleeps.

In the morning, all the man wake up and prepare to go home. Everybody fetches his cap and puts it on. Then the owner of the red cap is annoyed as he can not find his cap. "Eh! Where is my cap? Where is my cap?" says the man. Suddenly he sees a small piece of his red cap. Later the young man wakes up. "Why is only a small piece of my cap left? Why? Did you eat my cap?" asks the cap's owner of the young man. "No! I did not eat your cap," says the young man. When the owner is told by the young man that he did not eat the cap he sees the young man's mouth is red. "Yes! You did eat my cap," he says. "No! No!" says the young man. "Then why is your mouth red?" says the man. All the men laugh at the young man because he has eaten the red cap as his lips are red. That means he must be the one who ate the red cap. Only a small piece left. The

proof that he ate the cap is that his mouth is red. The cap's colour wore off on his mouth. That is the end of the story. They then return home. This is another short story. All the men say, "Hah! That is it, we invite for a meal but you turn it down. Hah! At the end he eats, you eat somebody's cap." Yes! That is the story.

T67. The Sticky Visitor and The Stingy (Cikgu Radi's - 'Tandang Lekat Bakar Kikis')

A long time ago, there lived two friends in a remote village. They were neighbours. One of them had a habit of staying long hours when visiting her friend. Whenever she made a visit she would stay for a very long time as if she would never go. Hah! People call such a person a 'sticky visitor.' Nonetheless, her friend is a very stingy person, a miser. One day the stingy friend grills some tapioca for her meal. Once it is grilled, the tapioca gives off a nice smell and then the sticky visitor appears. This makes the host annoyed. In spite of that, the stingy friend has to wait for the guest for the sake of their friendship. Furthermore, the sticky visitor is also a lazy person. She comes in order to have same share of the food. The food is only a stick of tapioca. However, the host is reluctant to share the tapioca with her friend. Therefore she grills it until it turns black while she waits for the guest to go. Then she scrapes the tapioca until it turns white. However, the visitor declines to go. So she continues burning and scrubbing the tapioca. She waits and waits but still the guest refuses to go. This makes the host very annoyed but keeping the anger to herself. Her guest still refuses to go and they continue talking while she burns and scrapes the tapioca. At the end, the tapioca is reduced to the size of a finger. When it reaches the size of a finger, the sticky visitor knows that she don't have any chance to share the food. Then she says, "Well my friend! I'd better make a move!" "Yes! Please go!" said the host. On the way out, the host said, "Would you please, leave miss sticky visitor." "Oh! Yes! Thank you, you miss burner and scraper." That is the story. It is finished.

After that event, the lazy friend thinks she will take a revenge. One day, the burnt scraper visits her lazy friend, the sticky visitor. On that day, she is planning to cook some tapioca. Well at that time people only had tapioca as their meal. When she sees her friend is coming, she wonders what to offer to her guest. "What will I offer my guest?" she wonders. As she is lazy, she does not bother to cook the tapioca, either by grilling or boiling it. She peels the tapioca and rubs it on the bottom of the pot. When it turns black, she invite her guest to eat. The guest tries the food which is unpleasant and throws it away. However, the host eats and enjoys her food. Then the guest says, "Thank you miss sticky visitor." She then returns home. The story is finished.

Double Themes

Numskull / Sex

T2. Teeth (Bob's - 'Bergigi')

Okay. This is a different story. This story is also about people in the past. There are a lot of stories about people in the past. A story of people in the past, [Can be called a tale.] a tale. A tale. So a man has a friend. Both of them are unmarried. Hah! When one of them marries he is very shy. He is very shy. On the first night he is very shy. [He switches off.] Yes! He has to switch off the light. Then his wife switches off the light. His wife is wiser than him. She is much cleverer than him. Then they fondle each other. His wife performs oral sex. Ha! Ha! Ha! [Ha! Ha! Ha! Don't get angry.] She then performs oral sex. There were teeth weren't there? It's just like biting you know? [Eee!] Yes! It's like a bite. Suddenly he ejaculates. Ejaculates. Her husband thinks that is copulation. Hah! He thinks that is intercourse.

Next day, next morning his friend asks him, "How was it?" [Eeh! Hee!] "How was it last night?" he asked. [Its normal!] Its normal isn't it. /Sorry! There is some interruption. Ha! Ha! Ha! [Ha! Ha! Ha!]/ His friend asks him, "How was it last night? Was it wonderful?" "Hoh! It was wonderful!" he said. [Ha! Ha! Ha!] "There were sort of teeth in my wife's vagina. Ha! Ha! Ha! [Ha! Ha! Ha!] It bit!" he said. His friend doesn't believe him. "How can it bite?" asks his friend. "If you don't believe me let us peep at my wife," he said. "Now she is bathing in the river," he said. [Eee! Heh!]

Together they peep. They peep by the river bank. They see the woman is bathing naked. Hah! Suddenly the woman notices that someone is peeping at her. [Eer!] Her clothes are far away. When she notices she runs and picks some *kangkung*.⁹ [Eh! Heh!] At the river there are a lot of *kangkungs* growing. She picks some *kangkung* and covers her private parts. Her husband says to his friend, "Hah! There! You don't believe me! Her vagina is eating the *kangkungs*." Ha! Ha! Ha! [Ha! Ha! Ha!] "You don't believe me. It is eating *kangkung*. That why I told you that her vagina have teeth," he said. [Eeheh! Ha! Ha! Ha!] "She covers her vagina with *kangkungs* because it has teeth. There are teeth." says her husband. That is the story. Ha! Ha! Ha! [Ha! Ha! Ha!]

⁹ *kangkung* - a kind of leafy vegetable grown in water.

T21. The Fool Husband (Tokcik's - 'Suami Yang Bodoh')

This story is also obscene but it gives knowledge and advice to the unwise. One day a man marries a woman. The bridegroom is a numskull. Long ago there was no proper education and people were ignorant about marital affairs. However, on the wedding day the bride is menstruating. At night her husband wants to have sex. "No! I cannot!" she says. "I am sick. Look! The blood won't stop. You have to find me a healer to cure it first," she said. "When I am cured, only then we can." "Well! I will look for a healer," says her husband.

He searches and searches and find a male healer. The healer is a bad person. When he arrives he ask, "Where is she? What is wrong? Let me have a look." He checks her. "Aaa! This is easy to cure. Go and get me some betel leaves," he requested. He reminds the woman's husband, "Don't pick leaves with bird droppings. The white spots are bird droppings. Pick clean leaves only," (says the healer). Actually he has sprinkled the betel leaves with lime earlier as he arrived.

Then the husband sets off to fetch the leaves. When he is gone his wife tells the healer of her husband's ignorance on sexual affairs. "If that the case, let me show you," said the healer. "I will show you and later you have to teach your husband," said the man. Then he rapes the woman. She just accepts it silently. When the husband fails to find any clean betel leaves he returns home. As he comes in he see the healer is raping his wife. "Oh! Stop! Stop! Stop! That is enough! That is enough! I understand now. You don't have to teach me. You don't have to cure her," said the husband. Then the healer goes home. Ha! That is what happens if someone don't know anything about married life.

T23a. Pak Pandir - Mushroom (Tokcik's - 'Pak Pandir - Cendawan')

This is another story of Pak Pandir. One day Mak Andih goes to her farm. She leaves Pak Pandir at home. However, before she goes she finds plenty of mushrooms in the garden beside the house. She takes them home and cooks them. Its nice and sweet. Mak Andih also cooks some rice. She leaves the food at home. She says, "Pak Pandir you stay at home. I want to go to the farm. There is some cooked mushrooms to eat but spare some for me." "All right!" replies Pak Pandir. Then Mak Andih sets off.

At home Pak Pandir eats and eats. When the mushrooms are all finished only then does he remember Mak Andih's message. "This surely will make Mak Andih angry. She asked me to keep some for her. What will I do to sort out this problem?" says Pak Pandir. Then he goes to the spot where Mak Andih found

the mushrooms. There is nothing left. Then he gets an idea. He lies down on the ground and covers his body with dried leaves. Then Pak Pandir sticks his member out through the dried leaves as if it is the bud of a mushroom. Then he keeps quiet.

In the evening Mak Andih returns. She sees Pak Pandir is not at home. Then she goes to the kitchen to have her mushroom. Only then she learns that the food is finished. She is angry at her husband. In her anger she remembers the place where she had found the mushrooms. "Let me go and look at the place I found them. Maybe there are some new ones," said Mak Andih. She searches and searches and then she see there is only one bud left. "There is only one mushroom bud left," she said. She pulls and twists the bud. When it is pulled and twisted Pak Pandir cries and jump out in pain. That is the story, a story of Pak Pandir.

Cunning / Sex

T47. The Scrubber (Tokcik's - 'Tukang Berus')

This is a story, the title of this story is 'The Scrubber.' Long ago there was a king and his daughter. One day the princess goes for a walk in the garden. After strolling around she sits on the grass. When she sits on the grass she feels itchy. When she feels itchy she think of going to the bathroom to get clean.

When the princess enters the bathroom she meets a man cleaning the room. "What are you doing here?" she asked. "I am the scrubber. Anything that is dirty I will scrub. If there are itches also I can scrub them," said the man. Then the princess said, "I sat on the grass and it itches. My buttocks are itching. Can you scrub them." "Yes!" said the man. "You bend over. Let me scrub," said the scrubber. He asks the princess to bend over. Instead of scrubbing her itches, he rapes the princess. However, she has had no experience of sex before. After that she feels satisfied. "Aaa! That is right. You are a very good, scrubber," said the princess. The itches are gone and she also feels the satisfied.

T50. Pak Pandir - The Gekgek Bird (Tokcik's - 'Pak Pandir - Burung Gekgek')

Aaa, this is a continuation of the Pak Pandir tale. One day after the rain stops, Pak Pandir is sitting and dreaming in the house. Mak Andih is not at home. "What am I going to do? Where am I going to go in this rainy season?" he says. After that he remembers he has once snared birds with birdlime. Then he takes out the birdlime and applies the glue to his whole body including his face.

Later, after Pak Pandir has completed the gluing he walks through a field full of coarse grass. At that time the grasses are full of flowers. As he walks across the field the flowers stick and cover his body. This make his appearance no longer like a man, only his jaw is stuck out. After that, when his body is well covered, Pak Pandir continues his journey and he reaches a farm. The farmer has a wife and a daughter. So they were the husband, the wife and their daughter. When Pak Pandir reaches the farm, he sits beside the field. Then he makes a sound, a bird's sound. Gek! Gek! Gek! Gek!; Gek! Gek! Gek! Gek!; Gek! Gek! Gek! Gek!

Then the husband, the farmer himself goes and looks He is followed by his wife and their daughter. "Aaah! What is this?" asked the farmer. "There is a sound of a bird. Let us have a look!" said the daughter. They see there is a white bird. When the bird sees some people coming he increases his crowing. Gek! Gek! Gek!; Gek! Gek! Gek! Gek!; Gek! Gek! Gek! Gek! "This must the Gekgek bird," says the farmer. "Yes! It is a bird. Bring it home father!" says their daughter. "Let's bring the bird home and nurture it," says the girl. So they take the bird home. At home the bird continues to crow. Gek! Gek! Gek! Gek!; Gek! Gek! Gek! Gek!; Gek! Gek! Gek! Gek!

Next morning, when the farmer and his wife were ready to go to the farm they ask the girl to stay at home. "Look after the bird carefully. If the bird wants to eat or drink, give it some," said her parents. Then together they go and leave the girl alone. Then she hears the bird continuously crowing. Gek! Gek! Gek! Gek!; Gek! Gek! Gek! Gek! "Ah! The bird could be hungry," she says. The girl takes some rice and water and give it to the bird. Gek! Gek! Gek! Gek!; Gek! Gek! Gek! Gek! The bird refuses everything. "Take your food," says the girl. Gek! Gek! Gek! Gek!; Gek! Gek! Gek! Gek! Still the bird make noises. "This bird did not want to eat rice. Did not want to eat. Did not want to drink. Perhaps it wants my vagina?" says the girl. Gek! Gek! Gek! Gek!; Gek! Gek! Gek! Gek! The bird increases its crowing. The bird then rapes the girl and after that keep quiet.

Next day the girl declines to stay at home because of yesterday's bad experience. When her father is going to the farm she said, "I don't want to look after the bird." Instead she follows her father and asks her mother to stay behind. Thus, her mother has to stay behind and look after the bird on the second day. As usual the bird starts crowing. Gek! Gek! Gek! Gek!; Gek! Gek! Gek! Gek! "Ah! May be the bird is hungry," said the mother. She brings some rice and water. The bird rejects everything and continue crowing. Gek! Gek! Gek! Gek!; Gek! Gek! Gek! Gek! "Ai! You did not want to eat. What did you want? May be you wants to eat my vagina," said the mother. Gek! Gek! Gek! Gek!; Gek! Gek! Gek! Gek! The bird crows loudly. "Aaa, take it! Eat my vagina," said the woman. So the bird manages to have intercourse with her.

Then on the third day, the mother refuses to stay at home. Their daughter also refuses to stay. "Today, on the third day, father has to stay behind. Let me and mother work in the farm," said the girl. So mother and daughter go to the farm and the father has stay at home. As usual the bird begins to crow. Gek! Gek! Gek! Gek!; Gek! Gek! Gek! Gek! The farmer brings some rice, water and bananas but the bird decline to eat. It keeps crowing. Gek! Gek! Gek! Gek!; Gek! Gek! Gek! Gek! "This bird refused to eat rice may be it want to eat my anus," said the farmer. Gek! Gek! Gek! Gek!; Gek! Gek! Gek! Gek! As it crows loudly. Then he bends over and the bird commits sodomy. Only then the farmer realizes the truth. "This is not a bird. It is human. Motherfucker!" he said. He chases the bird. So Pak Pandir jumps out and flee away. As he is running he recite a *pantun*;

"A flecked fowl and a stone well,
Tied it up to the cave opening,
The anus I got one,
The vagina I got two,"

he recites. Aaa, the story is finished. He flees away after being chased by the farmer.

T51. **Pak Pandir - Virginity** (Tokcik's - 'Buang Dara')

Aaa, this is also a Pak Pandir tale. One day Pak Pandir attends a funeral. It was a woman who died. The woman was a virgin. After the funeral, when the dead woman is buried and the service is completed, he goes home. On the way home, Pak Pandir meets a young girl. She asks Pak Pandir. "Where have you been Pak Pandir?" says the girl. "At a funeral! Somebody died," replies Pak Pandir. "Who died?" asks the girl. "A virgin," says Pak Pandir. "What happened to her? Was she sick? What was the cause of her death?" asks the girl. "She was sick. Her maidenhood was still intact and blocked up," says Pak Pandir. "In that case, I am afraid. My virginity is still intact and blocked up," she said. "Is it? You better be careful," he says. "If you can cure it, please help me. Please remove my maidenhood," asks the girl. "If you want me to remove it come here. There under the bamboo trees," said Pak Pandir. "You lie down. Let me remove your maidenhood," he said. The Pak Pandir rapes the girl. "Now you are cured. You can never die. Your virginity has been removed. It is removed," he said.

Modern Narratives

Single Theme

Numskull

M8. **Aunt** (Amir's - 'Makcik')

One night, there is a young man who had just taken his girlfriend back to the hostel. He drives his car. On his way back, he stops for a while. He sees an old lady waiting at an abandoned bus stop. There is no one else there. There is no bus using that route. Out of kindness, the young man goes and asks the old lady, "Auntie! Where do you want to go?" "I am waiting for a bus for Sungai Nibong," said the old lady. "Oh! But auntie, the bus does not pass the university area. Aaa and no bus uses this route. So if you want to go back to Sungai Nibong I can take you there." said the young man. So the kind-hearted boy takes the old lady. She sit at the back of the car.

The journey is on Thursday night. Suddenly, in the middle of the journey, a very bad smell emerges. The boy is very worried. He wonders, and knowing that night is Thursday night, and the smell is horrible, he looks through his rear mirror and sees the lady's face changing. He is scared. The lady stops the boy as they reached Sungai Nibong. He stops in front of the graveyard, as requested by the old lady. The boy became so frightened. As she leaves, the old lady tells the boy, "Sorry son, I farted." That is all about the story. Ha! Ha! Ha!

M9. **The Rocker Boy** (Azizi's - 'Mat Rock')

This story /You sit here, if you want to hear, you sit here!/ is about a rocker boy. The rocker boy, his mother asks him to come home. His mother calls him to return. He is a rocker, rocker, although he is a rocker he is a devout person, who performs his prayers. On his way home he drops by at the prayer house, an old prayer house, an old prayer place to pray. Then it is the time for prayers. When it is prayer time and he has to wait for the mass prayer. The prayer place is old and the imam is elderly. The imam takes his ablution slowly. When he is about to start the praying, the imam moves forward to the front row. "Allah is Great." Then he aborts the prayer. The imam is a very old man. Three or four times he make faulty starts. "Allah is Great! Allah is Great!" He fails again and again, he is very slow. The rocker goes behind the imam. "Imam! Imam! Let me be the imam," he asked. The rocker asks to be the imam himself. He goes to the front and so he go. "Allah is Great." Then he turns back. "Imam! Imam! You see

sir, only once," he said. Ha! Ha! Ha! "Imam! Imam! You see I did it only once. No need for so many times," he said. [Ha! Ha! Ha!]

M15. **The Meat** (Najib's - 'Daging')

He (the butcher) thinks he is a clever man. He has a neighbour you know? A neighbour. He is a butcher and he has a neighbour. He has a neighbour, his neighbour is a man. His neighbour has a dog. He keeps a dog. Hoh! This man is a butcher. You seen this story? [No!] So, the butcher's meat is stolen. (The dog) enters his compound and steals it. On the first occasion, he is patient, its all right. The second and later the third time he says, he want to do what? [That dog!] That dog! He wants to teach the dog's owner a lesson. The dog's owner. [The dog's owner!] To asks for compensation.

However, his neighbour is a lawyer. [Ha! Ha! Ha!] Right? A judge! A lawyer, lawyer. He asks the lawyer. He asks, "If?" "Suppose someone's dog eats, enters my compound, steals my meat in my compound. What should I do?" the butcher asks. "Oh! The owner, the owner has to pay compensation!" said the lawyer. "Is that so?" asked the butcher. "Aah! He has to! He has to pay!" said the lawyer. "Ah! Is that right?" said the butcher. "Right! You should go and ask. Certainly he must pay. That is the law," says the lawyer. Then the butcher says, "The dog ate about 2 kilos of my meat." So the price of 2 kilos of meat at that time is about RM20. RM20. Then the lawyer says, "Hoh! You go and ask." "No!" replies the butcher. "It is your dog who ate it! You have to pay," says the butcher. "Aah! Why didn't you tell me? Why? Its all right. I will pay RM20, RM20. Hoh!" says the lawyer. After that he said, "I work as a lawyer. Everyone asks my advice on matters concerning the law. [Ha! Ha! Ha!] I am an expert you know! You have to pay me!" he said. Ha! Ha! Ha! [Its turned around!] The butcher has to pay! He loses! He has to pay RM100. Ha! Ha! Ha! [Ha! Ha! Ha! It's turned around! He thinks he is smart!] Yeah! [But he is smarter than the butcher. He thinks he is!]

Cunning

M39. **Fair** (Najib's - 'Adil')

A story about a man and an island. The head of the place is a village headman, not the king, and the people there catch a fowl. Somehow the fowl lost its way. A fowl! Someone's fowl drifted there. It is still alive and reaches the island. There were many people who claimed to have caught the fowl. They report the matter to the village headman. Because of this particular fowl, the

village headman has to think hard how to be fair so that there would be no dispute. /This is a riddle you know! I manage to solved it./ Because of a fowl, the village headman has to think of a way to solve it fairly. There are a lot of people, he tries to avoid any dispute among his people. How the fowl could be divided equally. Which means for everybody's satisfaction. Nobody could say that they get less, or they get nothing, so that everybody satisfy. To make them please! How? [Throw it into the sea!] No! You can't. You will unable to taste it. [Oh! Need to taste it?]

Among the lot of them, there is a cunning boy. "I can do it. I can satisfy everybody," he said. "Is that right?" they asked. "Yes! But you all have to obey my instruction," says the boy. "All right!" they reply. Then he plucks all the feathers and give the people one each. "It is done! Everyone has a feather! [Ha! Ha! Ha!] Hah! Pick your ears!" says the boy. Everyone is busy picking their ears. Ha! Ha! Ha! [Ha! Ha! Ha!] Then he takes the fowl home, fry and eat it alone. The other are amazed. Ha! Ha! Ha! Satisfied. Ha! Ha! Ha! [Ha! Ha! Ha!] Everybody get a feather each. [Hah!] If there were extra feathers, [Satisfied!] they get three or four for spares. Hah! Because they'd never seen a feather before. [Hah!] Hold it! Satisfied! [Ha! Ha! Ha!] "Is everybody holding it?" he asked. "Yes!" they shouted. "Haa! Okay!" [Okay! Earpick!] All of them satisfied, everybody were lost in thought. Haa! Hee! Ha! Ha! Ha! [Ha! Ha! Ha!] Takes the fowl home, fry and eat. Ha! Ha! Ha! [Ha! Ha! Ha!] That is fair. The people satisfied.

Ethnic Groups

M83. Buying Car (Nazari's - 'Beli Kereta')

Can this (story) can be classified as humorous? How the Malaysian people buy their vehicles? If what? If the Chinese are buying a car, on what basis do they ask? Chinese buying a car! [The Chinese buying car? What do they ask?] Hah! [How fast can it go!] "How fast can it go?" they ask. Ha! Ha! Ha! [Oh! They asked that, "How fast can it go?"] Hah! How fast can it go? If the seller tells them, "This (car) can go at 120 kilometers per hour," "Ah! I'll buy it!" they say. [Aaa it goes very fast.] Hah! It runs very fast. If the Malays buy a car. Wah! They are a bit careful. This is the Malays. Hah! What would they ask? [What is the petrol consumption?] Hah! "What is it? How many miles can it go on one gallon?" the Malays say. Ha! Ha! Ha! Aha! If an Indian buys a car? Hah! [If an Indian buys a car?] The Indian buys a car. [How many people will it carry?] "How many people can get into this car?" they asked. Ha! Ha! Ha! [Ha! Ha! Ha! Nine people can get in?] "How many people can get in?" the Indian asked. [The more the better! It is better! It's cool!] Ha! Ha! Ha! That is why they buy old Mercedes, isn't it? Many people can get in. Ha! Ha! Ha! [How many can get in.

The Chinese certainly base it on speed. The Malays on (the petrol consumption.]
Ha! Ha! Ha!

M105. The Tree ('Pokok')

There are three friends, Malay, Chinese and Indian. What shall we call their names? Ali, Lim, and Sami (respectively). There are very close friends. One day, they plan to explore. Haa! They want to go for a walk in the woods. So, they stroll, stroll, stroll and come across a tree. It is a huge tree. It is very massive. Maybe it is the *ketapang* tree or what? I don't know. Big! Then Ali said, "Hoi! This tree is very big!" "For the Malays, a huge tree like this, they like it," he said. "It can give shelter. Haa! Their children can play underneath. So, they can avoid the sunlight. Haa! The children would not turn dark from the sun's rays," (he continued. Then Sami (gives his views). "Eh! If an Indian sees a huge tree like this," he said. "The best thing to do is to make it a place of worship," Sami continued. "Place an idol there. Ha! Ha! Ha! It can be worshipped! One can pray there!" he said. Then came the Chinese, Lim to (give his suggestions). "Ee! That is not good," he said. "As for the Chinese, they would chop it down! Chop it down! Cut! [Ha! Ha! Ha!] Split it! Turn it into logs," he said. Ha! Ha! Ha! "That is more profitable!" (he said). Ha! Ha! Ha! "There's no use in making a shelter. It is not worth a penny. It's not worth making a what is it? A place of worship for praying in. It is better to chop it down. Getting money is better," (Lim said). Ha! Ha! Ha! The story is finished.

Occupational Groups

M121. The King with Tusks ('Raja Bersiong')

This is a story of the king with tusks. It is a satire. The king with tusks is famous in Kedah. According to the legend, the king drank human blood. Hoh! If we read the *Hikayat Merong Mahawangsa*, the king accidentally drank blood. He found it tasted, nice and asked the cook to mix it every day in his food. He asked the cook to prepare it. That is according to the legend, *Hikayat Merong Mahawangsa*. However, this story of the king with tusks is a modern version of the king with tusks. A new version! This king with tusks eats meat! He eats meat. Everyday he eats 5 kilos of meat. But only 2 kilos enter his belly. It is not 5 kilos that enter. Only 2 kilos enter his belly. Where has the rest of it gone? It got stuck between his teeth. The 3 kilos stuck between his teeth. It didn't enter the belly. Only 2 kilos passed into the belly. Ha! The story is finished.

Miscellaneous

M127. The Car ('Kereta')

Okay. This a story about that, the car, the national car. Malaysia has produced the Proton Saga. This is only a story, then it was Produa Kancil, wasn't it? After that it was Produa Rusa. Then rumours appear stating a new type of model is about to be built. It is also Produa you know. Produa! Surely it is beautiful. Gliding along. Surely it is beautiful. What is it? It is more sophisticated than Produa Kancil and Produa Rusa. It glides like a sport car! Just gliding. It is very fast. Speedy. Then the listener of the story asks isn't it. What is it? Ek, what car is it? What car is it, the car isn't it? It's very beautiful and the way it glides isn't it? Everything is speedy. Then, then what is it? Its body is solid. Its body is solid you know. Then the teller tells what is it? (It is) Produa Babi! Ha! Ha! Ha! [Ha! Ha! Ha! Is the story finished? Is it finished?] It's finished.

Double Themes

Numskull / Sex

M1. Minah, Mamak and the Goats (Abu Zarim's - 'Minah, Mamak dan Kambing')

This story is about a *mamak*¹⁰ and some goats. [Ha! Ha! Ha!] So there is a woman working at a *mamak's* restaurant. Working. The *mamak* is there too. The woman has a nice body. The *mamak* fancies her. One day, the *mamak* asks her. This *mamak* also farms a lot of goats you know? Then he said, "Hei Minah? Come here." Then she came. "What do you want *mamak*?" she replies. "Hei! Can I see a bit?" asked the *mamak*. "What do you want to see?" replied Minah. "I want to see part of your legs. They are very nice legs. Would you mind showing me your legs, I will give you a goat," said the *mamak*. [Ha! Ha! Ha!] "That is not a problem. Just to show the legs. All right *mamak*," said Minah. She shows him her legs. "I have to pay. Hei! Take one goat." [Ha! Ha! Ha!] The *mamak* sees Minah's white legs. "Minah! If you pull up a little bit more of your sarong, I will give you another goat," says the *mamak*. Now up to the thigh. Minah does not mind as it is only a matter of pulling up her sarong. "You get another goat. I give you!" [Now it is two goats.] Then it is two goats.

¹⁰ Indian Muslim.

Later. "Minah! Can you pull it up a little bit higher?" *mamak* asked. When she is asked to pull up a little bit higher, Minah says "Yes! I can get another goat." "Can I ask one more time, I will give you another goat. Pull it up a little bit higher," asked the *mamak*. At the end, in fact, *mamak* had only a few goats. "Minah! Do you mind if I put my hand on it. Could I?" asked the *mamak*. "Yes! Why not!" she said. She realises that she has acquired a lot of goat as she has counted them. She knows that if she get another one it will total ten goats. Then, the *mamak* places his penis into Minah's vagina. "Minah! Can I push it in a little bit?" asks the *mamak*. "No *mamak*! You don't have any more goats," says Minah. "Really? I just thrust it here?" *mamak* says. Minah is starting to enjoy it. "Minah! I am sorry. I have no goats left. I had only 10 goats," said the *mamak*. "It is all right *mamak*! I will give you back your goat," says Minah. [Ha! Ha! Ha!] "If you can push it in slowly, push it in bit by bit," says Minah. Then, *mamak* slowly pushes in his penis. "Take one goat," said Minah. [Ha! Ha! Ha!] "Mamak! It's lovely. A bit more, do it, do it again. I will give you one more goat," says Minah. At the end, all the goats are returned to the *mamak*. *Mamak* gets sex for free. Ha! Ha! Ha! [Ha! Ha! Ha!]

M2. A Lot More! (Abu Zarim's - 'Banyak Lagi!')

/Peace be to you and Allah's blessing as well. Yeah! Today our story is about a *toyol*¹¹ and his master./ There is a *toyol*. In the past, this *toyol* belongs to his master. His master is an old man and later he died. Now, this *toyol* no longer has a master. His master has a son who has just got married. Since the *toyol* no longer has a master, he takes shelter with his master's newly married son. Everywhere his new master goes the *toyol* follows him, even to bed. So, the new master considers the *toyol* a nuisance and he feel very uncomfortable. At night, the *toyol* sits between the couple. He wants to see what his new master's doing. Instead, the *toyol*'s new master is annoyed and feels uneasy because of being disturbed.

Then the new master thinks of a way to get rid of this *toyol*. He thinks and thinks and then he gets an idea. One day he calls the *toyol*. "*Toyol* come here," he says. "If you want to be my friend you can. But there is a condition," he said. Then he pulls out one of his pubic hairs, [Hoh!] one pubic hair. A pubic hair is curly isn't it? Then he tells the *toyol*, "Take this hair. You make it straight. Hoh! When it is straight come and see me. That is the first condition. When it is completed come and see me." he says. This *toyol* is happy because the condition is okay and easy to do. Every day he tries to straighten the curly hair. Every day and each day until his fingers get sore. It is very painful.

¹¹ A kind of ghost.

The *toyol* spends a month straightening the hair. Wow! When the hair is straightened he is overjoyed. Then he goes to the house, returns to his master's house. At that moment his master is taking a bath. So he manages to peep through, peep through the wall of the bathroom. "Hoh!" He is so surprised. "Oh! My god!" he said. "I straightened only one. There are a lot more," he said. "Oh! It is so hairy!" he said. "Hoh! I may die. This one took me a month," he said. "I feel that I could lose my fingers straightening them. There are thousands and thousands more. Eeee! I could not manage it," said the *toyol*. Then the *toyol* runs away. When the *toyol* has gone, only then does his young master feels comfortable. So, the *toyol* no longer had his master's son as his master. Aaah! That is the story of a *toyol* and his young master. /Switch it off, Mat./

Cunning / Sex

M40. The Man with a Hare-Lip (Cleft Palate) (Cikgu Senin's - 'Si Sengau')

This story is about a hare-lipped man. He is a man. He is nearly 40 years old but still unmarried. He asks a lot of the village's girls to marry him. But everybody turns him down because he has a hare-lip. They are embarrassed at him. However, his time comes and he meets a divorcee from the same village. A divorcee with two children. Of course a divorcee, and she even had two children! This divorcee accepts the hare-lip's proposal of marriage.

That night, they want to have sex. As is known, a divorcee is not a virgin. She is not like a maiden. So her vagina, as people say, her vagina no longer has a grip. Then her husband tells his wife. His wife name is Minah. "Minah! Minah! Grip Minah! Grip!" says the husband.¹² "There are no ants here! This bed is new, just bought it!" she replies. "Aaa! Grip Minah! Grip" he asks. "Oh! There are no ants!" she replies. "Oh! You are so difficult Minah. I told you to grip. Now cough! Cough! Cough! Cough!" he asks. "What? You want me to cough?" she asked. "Yes! Cough!" he said. Then she coughs. "Oh! That's nice. Please cough once more," he said. "What? Cough again?" she asked. "Yes! Cough again. Oh! Oh! It is very lovely," said the hare-lip. Hah! That is the story about the hare-lipped man and his divorcee wife. Both of them were unlucky. But there were many ways and signs to follow in order to satisfy their lust. That is the story of the hare-lipped man who married a divorcee.

¹² "Enah! Enah! Kamut Enah! Kamut!" (In nasal). His wife mistakes *kemut* (grip) *semut* (ant).

Ethnic Groups / Numskull

M58. Who Spat at Me? (Amir's - 'Siappo Yang Ludah Den?')

One day, there was a bus. It is a factory bus carrying female workers. There is no toilet on board. On the journey from Kuala Pilah to Seremban, one of the ladies wants to urinate. The driver declines to stop. Then the woman urinates through the bus window. However, there is a man riding a motorbike behind the bus. The urine catches his face. He is annoyed. He chases the bus. He stops it. Then he boards the bus. "Who spat me through the window. I saw he had a mustache," he said.¹³ That is the story. Ha! Ha! Ha!

M73. The Elephants (Hamzah's - 'Gajah')

/Today, I will tell you a story about the Aborigines. This is from my experience working in Pahang years ago. There are a lot of stories about the Aborigines./ The Aborigines are straightforward people. When they talk, they avoid any complicated sentences. They talk straight to the point. What they want to say they just say. As an example, I saw this on TV3 a few years back. This is a true story. It is about a herd of elephants that came and destroyed the Aborigines' settlements at the Gelong Forest in Perak. The TV3 news crews go to the settlements to cover the story. They come and meet the village headman. "When will the elephants come?" they ask the village headman. You know what the headman replied? "I don't know," the headmen said. "I didn't make any appointment with the elephants. And the elephants also didn't make any appointment with me," he said. Hoh! There we can see, how straightforward the answer can be. If we think it over it is right. How could the elephants have an appointment with us. And we also didn't have any appointment with them. Okay.

Ethnic Groups / Sex

M64. The Drum Competition (Hamzah's - 'Rebana Ubi')

This is the drum competition in Kelantan. Usually this competition is participated in by a number of people in a team. A team consists of a group of

¹³ "Siappo yang ludah den kat tingkap ni. Den nampak dia bemisai juo," katanya. (In Minangkabau dialect.)

men. They are asked to beat the drums. They dress in traditional clothes. Usually Kelantanese male wears batik sarongs.

Hoh! During the competition, there is a team who beat their drums marvelously. They are expected to win. The audience too expects them to win. They beat the drums. Dung! Dung! Dung! Dung! Dung dang! Dung dang! While they beat the drums, one of the men in the team's sarong becomes loose. Nothing he could do. When the was sarong loose he had to roll it. When it's loose he rolls it. He keeps repeating that until the sarong becomes short. Ha! Ha! Ha! Actually he is not wearing any underwear. They beat and beat the drums. Dum! Dum! Dum! They have to stop all at once. Stop all together. Stop. Toom! Ha! Ha! Ha! [Ha! Ha! Ha!] Just now the team is certain to win. But there is an awkward sound. [The sound is off rhythm.] It is off rhythm. Teng! [Who beat it?] Who is the one that makes such a sound? Teng! Actually it is the man with the loose sarong that makes the sound. Ha! Ha! Ha! [It sticks out.] Hoh! Once his penis sticks out, it accidentally beats the drum. Tong! Ha! Ha! Ha! [Finished?] Hoh! They lose.

M66. The Javanese Angler (Aji's - 'Wak Pancing')

There is a man. A story of a Javanese man. He is a Javanese. This Javanese is a keen angler you know. Coincidentally, I'm also a keen angler. [Ha! Ha! Ha!] This Javanese man often goes angling. He always gets fishes. He is very good. Whenever he angles, he catches fish. It is a lot, a large amount.

So, one day a youth wants to follow, a youth wants to join the Javanese man angling. He watches him casting (the line). (He) casts. Soop! Casts and in a minute he pulls it, (there is) fish. Casts again and pulls, pulls, (there is) fish. (He continues) to cast and pull. This fellow casts everywhere, here (and) there, right (and) left, front (and) back. He doesn't get any fish you know. [Ha! Ha! Ha!] So he asks this Javanese man. "Wak! I'm very surprised with you. You are very good at angling. Every time you angle, you catch fish. How can you be so good at angling?" he said. "Eh! It is very easy!" he replied. [Ha! Ha! Ha!] "If I wake up early for angling I'll look at my wife. How is my wife sleeping? If my wife facing to the right, I'll throw my plummet to the right during angling. Ye! I'll get fish. If I wake up and see my wife facing to the left, I'll throw to the left. Ye! I'll also get fish," he said. [Ha! Ha! Ha!] Aaa then the youth asks again. "Then if your wife facing upwards?" he asked. "Engeh! Upwards! I'll cancel my angling. My plummet is already caught," he answers. [Ha! Ha! Ha! The story is finished.] Ha! Ha! Ha! It is finished. That is a short story. Short story. [It is all right. It doesn't matter.] This (story) targets the Javanese. [Hah!]

M92. **A Forum** (Hamzah's - 'Forum')

This a short story, also an advertisement and it is about the Sikhs. Oh! It is not a contest. It is a forum, a forum on men's views about women. Three, four ethnic groups are invited. The panels are the Malays, Chinese, Sikhs and Indians. However, the Indian declines to turn up. Only three panels, Chinese, Sikh and Malay. Okay. They start the forum to discuss men's views about women.

They ask one of the panelists, the Malay. "All right! What is the Malay view towards women?" asked the chairperson. "Usually the Malays consider women as flowers, beautiful. Whenever we give a present to them it is a flower. Flowers symbolize women," he said. Woh! He tells everything. That is the Malay's view toward women. The chairperson then asked the Chinese. "What is the Chinese view toward women?" he asked. "The Chinese consider them like the moon. The full moon is beautiful," he said. That is the Chinese views. Then come the Sikh's turn. "What is the male Sikh's view of women?" asked the chairperson. What is his answer? "That is easy! The Sikhs see women like a record. Its front can be used and the back, too, can be used," he said. Ha! Ha! Ha! [Ha! Ha! Ha!] That is finished. The story is finished. Ha! Ha! Ha! It is completed.

Occupational Groups / Numskull

M117. **Its Full** (Najib's - 'Dah Penuh')

In another place it is even better. (There is) a villager in an estate. So, the policeman is from a town. This policeman acts, acts, acts in a normal way. In town it is all right. In the village, two persons, three persons riding (a motorbike) is all right. Isn't it? So, this policeman is transferred to a village. He happens to see three persons riding a motorbike. Wah! He stops them, three persons on a bike, right? He stops them, stop. Asks (them) to stop. This old villager says, "Sorry son! There's no more room, son! It is full!" Ha! Ha! Ha! He thinks the policeman wants to have a ride. Ha! Ha! Ha! [Ha! Ha! Ha!] Usually the village folks can ride up to three persons, four persons isn't it? "Sorry son!" he said. There are four persons on the motorbike. In the carrier there is one. At the back another one, three, and four persons. The policeman stops them. "Sorry son! There's no room! It is full! I've to go!" he said. The policeman wonders. Ha! Ha! Ha! [Ha! Ha! Ha!] He thinks that the policeman also wants a ride. Ha! Ha! Ha! [Ha! Ha! Ha!] This is a story, story about the police! There are heaps of stories about policeman stopping people aren't there? There are a lot policeman stopping people, right?

M129. Sakonas

There is a company. It has just been formed. It is looking for workers. They look for workers. What is the name of the company? It is one of the companies under Petronas. They put their advertisement in the newspaper. They look for workers for the factory. The name of the company is Sakonas. People are wondering what company that is. Then they ask. They ask what is it? Its an acronym for what? Then one of the officer told them, "Sakonas is an abbreviation for the National Condom."¹⁴ Ha! Ha! Ha!

Triple Themes

Ethnic Groups / Sex / Hypocrite

M60. You Are From Pahang Too! (Abu Zarim's - 'Orang Pahang Juga!')

In the past, the Pahang people were well-known for their prowess. Anything that was enormous in size, was from Pahang. The beautiful (women) were also from Pahang. The biggest houses, biggest cars also belonged to the people from Pahang. They were totally outstanding.

Then, one day, a smart young Pahang man goes for a drive. He meets a lady. He invites her into his car. "Where are you going?" he said. "Wandering around sir!" she replied. "Okay! Get in," he said. Then she gets into the car. They introduce each other and he takes her for a drive. "Oh! It is marvelous sir! Is it your car?" she asked. "Hei! I am from Pahang," he replied. [Again and again saying he is from Pahang.] Wow! Then they have lunch. They lunch at a big hotel. "Oh! Let eat at the small hotel there," said the woman. "Hei! I am from Pahang. Don't let down the Pahang people," he said. Then he takes the woman for a drive again. He buys her expensive clothes. He also buys himself expensive clothes. "Hei! Sir! Your clothes are expensive," she said. "Hei! I am from Pahang," he said. [I am from Pahang.]

Then he takes her to a hotel. He rents a first class room. "Hoi! It is a very nice hotel. It must be expensive," she said. "I am from Pahang," he replies. Then they fondle one another. They fondle and fondle and later the man takes off his trousers. The woman is surprised. "Oh! My god! Hei! It is huge sir!" she said. "Hei! I am from Pahang," he replies. Then they fondle one another, he undresses

¹⁴ *Sarung Konek National*

her, he ask her to take off her trousers. Then woman follows his request. As she takes off her trousers, he see the woman's vagina. "Oh! It is very wide! Where do you come from? Are you from Pahang?" he asks the woman. "Aaa. Yes! I am from Pahang," she answered. Ha! Ha! Ha! She is also from Pahang. He is busy with his 'I'm from Pahang' and asks her, "Are you from Pahang?" "Yes! I am from Pahang," she said. "Oh! Of course from Pahang!" he said. Ha! Ha! Ha! /You already have this story! Haa! [But the story is about husband and wife.]

M82. Fair Skinned Offspring (Aji's - 'Anak Putih')

This is a story about an Indian. His offspring of course are dark-skinned. [Hah!] They has no fair-skinned offspring. An Indian marries an Indian, their offspring are dark. Then he asks someone how to get a fair-skinned child. The man he asks makes a fool of him. "That is easy," the man said. "If you want a fair-skinned child, thrust only half of your penis in when you have intercourse. Don't thrust in all of it. Only part of it. When you have an orgasm, thrust in only part of your penis. Not everything," he said. Wow! The Indian man tries it. He wants a fair-skinned offspring. That night he follows the instruction. He has sex with his wife. By the time he reaches orgasm, and is about to ejaculate he says, "Hah! No point in only going half-way." He's enjoying it. [Ha! Ha! Ha!] "It doesn't matter if it is dark. It is all right!" he said. [Ha! Ha! Ha!] Ha! Ha! Ha! Everybody knows this story. Everywhere you look it is the same.

Ethnic Groups / Numskull / Sex

M95. Male and Female (Cikgu Senin's - 'Mana Jantan Mana Betina?')

In 1960s, the British army was about to leave Malaya because at that time our government, Malaysia had received its independence. (We) no longer needed the aid of the British government for military purposes. So, at the end of the era of the British army, they camped for several days. They camped near the villages.

So, one day they built their camp at a village beside a paddy-field. It was near the paddy-field. At that time it is raining. There are many children at that time near, near the British soldiers. The children like to befriend the British soldiers because they get free milk, biscuits, sweets, jam, chocolate and so forth. So, at that moment the frogs are croaking. The frogs in the paddy-field are croaking. (There is a) variety of sound. So, among the children there are some adolescent, and they like make fun of the Westerners, the soldiers. So, they ask the armies to

differentiate which is the male and female frog. The Westerners wonder. They don't know how to differentiate them.

So, the children take them to a paddy-field to peep at the frogs. Not sure how, they encounter the croaking frogs. Actually the frogs are mating. So, to identify which one is the male and the female, the children ask the Westerners to listen carefully. So, the one on the top is making the croaking sound. It sounds, "Seround!" However, the one at the bottom sounds, "Wek! Wek!" "Seround!" (the top one croaks). "Wek! Wek!" (the other replies). "Second round!" (again the earlier frog croaks). "Wait! Wait!" (the other replies). "Third round!" (the earlier one continues). "Wait! Wait!" (again the other replies).

So, the Westerners still do not understand. So, the children explain to them. 'Seround' means one round. The female says 'wait' which means wait because their siblings are still awake. 'Second round' and the female replies 'wait.' Ah! Similarly, their children are awake and ask them to wait for a while. So, the Westerner says, "Oh! If that the case, now I understood that the one on the top which croaks 'seround' is the male. The one that croaks 'wait' is the female and she is at the bottom." Then only does the Westerner understand that there is a difference between the croaking of the male and female frog. That is how to differentiate the sexes of frogs. If you want to know you may examine. (In order) to find the proof. That is my story of how to differentiate the croaking of the male and female frogs.

Occupational Groups /Hypocrite / Sex

M107. Reading the Quran (Abu Zarim's - 'Mengaji')

/Haah! I think I should tell another story about the army, right? Stories about the army, stories about the army are neat./ This soldier goes to Terendak Camp.¹⁵ [Where is his place of origin?] Hah! So, [What is his age?] he goes for three months. He had many children, three of them. But, as is known, for quite some time they have not seen each other. So, he arrives (home) in the evening, that night you know? Hoh! His children welcome him, "Hoi! Dad is home! Dad is home!" Wah! The children are overjoyed. The youngest child is the happiest. That evening they talk, have dinner together. So, (he is) looking at his wife, each are looking, desiring, right? [Ha! Ha! Ha!] For quite some time they have been separated. Hah!

¹⁵ Terendak Camp is situated in Sungai Udang, Melaka.

So, the youngest child, because for so long he didn't see his father, he didn't want to sleep. It's already past mid-night, the television is switched off, the programs are over. [Ha! Ha! Ha!] It is closed. Hai! The father is worried, the mother is also worried. So, (she) puts the child to sleep in the swing,¹⁶ lulls him. But still he doesn't close his eyes. As if he has met someone new to him.

So, the boy's father tries to calm himself down, he goes for ritual ablution. After completing all his prayers he recites some Quranic passages for some time. Takes ablution, prays in the house in order to, what does he say? "Aaa I'm trying to calm myself down, I'd better read the Quran." Instead, the mother lulls the child, "Dooo!" However, the father starts saying, "*Aanguzubillah himinassyaitan nirrajim. Bismil!*"¹⁷ Aaa only when he is about to recites *Bismillah*, his wife said, "Darling! The child is sleeping." "*Shadaqallah hulaazim,*" (he recites).¹⁸ [Ha! Ha! Ha!] He should have finished it, shouldn't he? One page or so? Instead, *Shadaqallah*. Haa! He starts with *Aanguzubillah himinassyaitan nirrajim*. Its still okay, but when *Bis*, when *Bis*, "Darling! The child is sleeping," (his wife says). *Shadaqallah hulaazim*. [Ha! Ha! Ha!] Close it! Hah! Starts. [Ha! Ha! Ha!] Ahaa! Because its too long already, just you think of it? It is right? / Mr. Abu Zarim! That story, the one going to Mecca. Haa! Okay! Lets go to Mecca./

¹⁶ Normally the Malays put their child to sleep in a swing. The swing is usually made up of a sarong (where the child is placed) which is tied to a spring and hangs from the ceiling.

¹⁷ An opening phrase to begin the reading of Quranic passages.

¹⁸ A closing phrase to end the reading of Quranic passages.

Glossary of Malay words

A

<i>Aanguzubillah...</i>	Isl	A phrase in the Koran which is read to start a passage.
<i>acam mana</i>		(short for <i>macam mana</i>) how is it?
<i>ais box</i>		refrigerator
<i>ais-kerim</i>		1. ice-cream 2. applied also to fellatio
<i>air sembahyang</i>		ritual ablution
<i>ajak</i>		invite
<i>akad nikah</i>		marriage contract
<i>aksen Eng</i>		action - implies to show off
<i>Alhamdulillah Hirablaalamin...</i>	Isl	the first phrase of a passage in the Koran.
<i>alim</i>		devout
<i>anakanda</i>		child (respectful in letter/used by royalty, means I or you)
<i>anak dara</i>		maiden
<i>antu</i>		(short for <i>hantu</i>) ghost
<i>anu</i>		term used as substitution for people, thing, etc.
<i>apek (Ch.)</i>		elderly male Chinese
<i>aral - mengarahkan</i>		unavoidable circumstances
<i>ari</i>		(short for <i>hari</i>) day
<i>aye kecil</i>	<i>air kecil</i>	urine; <i>air besar</i> faeces
<i>azan Ar</i>		call for prayer

B

<i>badan dua</i>		pregnant
<i>bagan</i>		fishing platform
<i>bahil/bakhil</i>		stingy
<i>baling</i>		throw
<i>bakal</i>		would be, future
<i>bang</i>		1. call for prayer 2. (also short for <i>abang</i> - brother) a normal term used for husband
<i>bangsal</i>		shed
<i>bantah</i>		say in disagreement
<i>bapok</i>		gay, homosexual
<i>barah</i>		cancer
<i>barang</i>		1. thing 2. implies also private parts
<i>batal</i>		cancelled, invalid
<i>batang</i>		1. trunk 2. analogy to man's genital (coll.)

<i>batin...lemah/lemah tenaga batin</i>		impotent
<i>batu giling</i>		millstone
<i>batuk</i>		cough
<i>bau - terbau</i>		smell
<i>bebe/bibir</i>		lip
<i>begek (coll.)</i>		slow learner
<i>bekal</i>		provision
<i>bekarang/berkarang</i>		seek shellfish
<i>bekbalik/balik-balik</i>		again and again
<i>belacak</i>		a kind of sea fish
<i>belangkong (coll.)</i>		hit
<i>belat</i>		a kind of fish trap
<i>belodok</i>		a kind of sea fish
<i>bemberang/memerang</i>		otter
<i>benak</i>		slow learner
<i>bendang</i>		paddy field
<i>Benggali</i>		Sikh
<i>bengeh/bengis</i>		1. strict 2. harsh
<i>berahi</i>		sexual desire
<i>berak</i>		defecate
<i>beréh/beras</i>		rice
<i>berentap</i>		fight
<i>beruang</i>		bear
<i>besok</i>		tomorrow
<i>beranak</i>		give birth
<i>berkhatan</i>		circumcision
<i>beronda-ronda/ronda-randih</i>		be in disorder
<i>berpesan</i>		pass a message (advice)
<i>beta</i>		I (used by royalty)
<i>betina</i>		female
<i>beteduh/berteduh</i>		sheltered
<i>betoi/betul</i>		right
<i>bilal</i>		muezzin
<i>bikin (coll.)/buat</i>		make
<i>bingai (coll.)</i>		stupid
<i>bingkas</i>		bounce
<i>bini</i>		wife
<i>bisa</i>		venom
<i>Bismillah hirRahman nir Rahim Isl</i>		in the name of Allah... (said as grace before meal; uttered prayer before undertaking task etc.)
<i>bladi pol! Eng</i>		Bloody fool!
<i>bodek</i>		hernia
<i>bodoh-bodoh alang</i>		slow-witted
<i>bomoh</i>		medicine man
<i>bonda</i>		mother (used by royalty)
<i>bonjol</i>		lump
<i>bontut</i>		1. buttock 2. applied also to sodomy
<i>borak - berborak</i>		chit-chat
<i>borek</i>		fleck
<i>botbot</i>		a kind of bird

<i>buah</i>	1. fruit 2. applied also to testicles
<i>buah bako/buah bakau</i>	mangrove tree's fruit
<i>buang aye kecil/buang air kecil</i>	urinate
<i>bubuh</i>	put
<i>buek (Mi.)/buat - dibuat</i>	to make
<i>buih</i>	foam
<i>bukit</i>	hill
<i>bungsu/bongsu</i>	youngest offspring
<i>buntil</i>	sack
<i>bunting</i>	pregnant
<i>butet</i>	1. anus 2. applied also to sodomy
<i>buru</i>	hunt
<i>busut</i>	small mound
<i>buta huruf</i>	illiterate
<i>butoh</i>	penis

C

<i>cabut</i>	1. yank out 2. take off
<i>cam ne (coll.)</i>	(short for <i>macam mana</i>) how
<i>canang</i>	a kind of drum
<i>cangkul</i>	hoe
<i>capai</i>	reach
<i>cece cicir</i>	spilled, scattered (on the ground)
<i>celek</i>	able to see, not blind
<i>cemburu</i>	envious / jealous
<i>cendawan</i>	mushroom
<i>cerai</i>	1. separated 2. divorce
<i>cerek</i>	kettle
<i>cilakak celaka</i>	1. misfortune 2. dammit!
<i>cibai (Ch.)</i>	man's genital
<i>cincang</i>	chop
<i>cungap - mencungap</i>	breathless
<i>cupak</i>	measurement

D

<i>dahaga</i>	thirsty
<i>dakwah Ar</i>	missionary
<i>damar</i>	resin of certain trees collected as an article of trade
<i>dapek (Mi)/dapat</i>	get
<i>dapo/dapur</i>	kitchen
<i>dara</i>	virgin
<i>datang bulan/datang kotor</i>	menstruation
<i>dayang</i>	lady-in-waiting
<i>degil</i>	stubborn
<i>demam</i>	fever
<i>den (Mi.)</i>	I
<i>dendam</i>	revenge

<i>dengeh - terdengeh-dengeh</i>	breathless
<i>dewasa</i>	adult
<i>dideh/didih</i>	1. boil 2. rage
<i>dikhawat/khawat</i>	1. solitude, retirement from the world, retreat. 2. implies sexual intercourse
<i>disimis Eng</i>	dismiss
<i>dobi</i>	laundry
<i>dodoi</i>	lullaby
<i>dodol</i>	traditional Malay sweetened food made of glutinous rice, sugar, and coconut milk
<i>dokek (Mi.)/dekat</i>	near
<i>dompok</i>	flattened nose
<i>dongeng</i>	tale
<i>dreber Eng</i>	driver
<i>durian</i>	a kind of fruit with a thorny skin

E

<i>ejek</i>	tease
<i>ekon</i>	air-condition
<i>elak</i>	1. get out of the way 2. avoid doing
<i>endak</i>	(short for <i>hendak</i>) want
<i>enggat/senggat</i>	level

F

<i>FELCRA</i>	acronym for Federal Land Consolidation and Rehabilitation Authority
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G

<i>gak-gak</i>	(short for <i>agak-agak</i>) roughly
<i>gamen lon Eng</i>	government loan
<i>garpu</i>	fork
<i>gasak</i>	1. fight 2. devour
<i>gaul</i>	mix
<i>gegasi/gergasi</i>	ogre
<i>gelebe/geleber</i>	flabby
<i>geli</i>	tickled
<i>geluk</i>	water bucket
<i>geram</i>	infuriated
<i>gerangan</i>	can it be? (an expression of doubt)
<i>ghaung/gaung</i>	ravine
<i>gian (coll.)</i>	lust
<i>gigi</i>	teeth
<i>gigil - menggigil</i>	shivering

<i>gigit</i>	bite
<i>gimau</i>	(short for <i>harimau</i>) tiger
<i>gini</i>	(short for <i>begini</i>) like this
<i>golek</i>	rolling
<i>Gorka/Gurkha</i>	member of a people living in the mountains of Nepal, whose young men have been recruited since 1815 for the British and Indian armies
<i>goyang</i>	shaky
<i>gua</i>	1. cave 2. I (Ch.)
<i>gubal</i>	a kind of fish
<i>guni</i>	sack

H

<i>Hacks</i>	a brand of sweet contained menthol
<i>habuan</i>	victim
<i>handal</i>	prowess
<i>hantam hentam</i>	1. hit 2. do as you like
<i>hantok</i>	bump
<i>hapal hafal - menghafal</i>	memorize
<i>haribulan</i>	date
<i>harkat Ar</i>	value
<i>hed'haid</i>	menstruation
<i>hendap - mengendap</i>	lurking
<i>hinggap</i>	perch
<i>hotak'otak</i>	brain

I

<i>ibelis/iblis</i>	chief of the devil
<i>ijab kabul</i>	consent given by the bride's family at wedding ceremony
<i>ijo</i>	(short for <i>hijau</i>) green
<i>iklan</i>	advertisement
<i>ilang</i>	(short for <i>hilang</i>) disappeared
<i>imam</i>	prayer leader
<i>incaj Eng</i>	incharge
<i>INTAN</i>	acronym for <i>Institut Tadbiran Awam Negara</i> , The Nation Institute of Civil Administrator
<i>isyak</i>	late evening prayer

J

<i>jajo/jaja - menjajakan</i>	trade
<i>jaki</i>	envy
<i>jambu</i>	1. guava 2. beautiful (coll.)
<i>jamu - berjamu</i>	feast
<i>jambak</i>	bunch
<i>jampi</i>	incantation

<i>janda</i>	1. widow 2. divorcee
<i>jang (Mi.)</i>	common name for a man
<i>jantan</i>	male
<i>jembut (Jv.)</i>	pubic hair
<i>jerang</i>	heat
<i>jerangkap samar</i>	mine
<i>JKR</i>	acronym for <i>Jabatan Kerja Raya</i> , The Department of Public Work
<i>JOA</i>	acronym for <i>Jabatan Orang Asli</i> , The Department of Aborigines
<i>jodoh</i>	1. marriage partner 2. match
<i>jojol - terjojol</i>	protrude (of eyes)
<i>jombot</i>	bunch
<i>jomlah (coll.)</i>	lets go
<i>jubah</i>	robe
<i>jubur/dubur</i>	1. anus 2. applied also to sodomy
<i>junjung</i>	carry on the head

K

<i>kadi</i>	judge in Islamic court, arbiter
<i>kamat/iqamat</i>	a reply to <i>azan</i> and start of the prayer
<i>kamceng (coll.)</i>	friend
<i>kancil sang kancil</i>	mousedeer
<i>kang (coll.)</i>	(short for <i>karang</i>) later
<i>kangkang - terkangkang</i>	open the legs wide
<i>kangkung</i>	a kind of leafy vegetable grown in water
<i>kan main (coll.)</i>	very very (usually used as exaggeration)
<i>kapas - dikapankan</i>	shroud of unbleached cotton to wrap the corpse
<i>kapo/kapur</i>	lime
<i>karut - mengarut</i>	nonsense, jabber
<i>katak</i>	1. frog 2. analogy for female's genital
<i>kawah</i>	cauldron
<i>kawin</i>	marry
<i>kebumi</i>	bury
<i>kecek - mengeceklah</i>	nagging
<i>kedai runcit</i>	grocery
<i>kedek/terkedek</i>	waddle
<i>kedekut</i>	miser
<i>kelako/kelakar</i>	amusing
<i>kelentit</i>	clitoris
<i>kelentong (coll.)</i>	bluffing
<i>kelepis</i>	a kind of fish
<i>keling</i>	Indian
<i>kemarau</i>	drought

<i>kemas</i>	1. tidy, neat 2. KEMAS acronym for an organisation <i>Kemajuan Masyarakat</i>
<i>kembar</i>	twin
<i>kembara - mengembara</i>	explore
<i>kemban - berkemban</i>	wrap a sarong around the upper part of a woman's body
<i>kemping Eng</i>	camping
<i>kemut</i>	suck on (applied usually to sexual act - grip)
<i>kencing manis</i>	diabetes
<i>kendur</i>	flabby
<i>kenduri</i>	ritual feast
<i>kenikmatan dunia</i>	worldly pleasure - usually applied to sexual intercourse
<i>kentoit (Mi) /kentot</i>	fart
<i>kenyang</i>	too full
<i>keri</i>	sickle
<i>keta</i>	(short for <i>kereta</i>) car
<i>ketam piye ketam piyai</i>	a kind of crab
<i>ketiak</i>	armpit
<i>ketor - terketor-ketor</i>	shaking
<i>kerdas</i>	a kind of plant with edible seeds (an appetizer)
<i>kerebo kerbau</i>	water buffalo
<i>kerengteng</i>	curly
<i>ketapi</i>	(short for <i>keretapi</i>) train
<i>ketayap</i>	white cap
<i>khadam</i>	servant, slave
<i>ki mak ko</i>	(short for <i>puki emak engkau</i>) literally swearing phrase, your mother's vagina
<i>kikis</i>	scrape
<i>ko/kau</i>	(short for <i>engkau</i>) you
<i>koboi</i>	cowboy
<i>kojol(coll.)</i>	drop dead
<i>kokak (coll.)</i>	lowly standard
<i>koling/keeling</i>	appellation for Indian
<i>Ko Lumpo</i>	Kuala Lumpur
<i>komat/kamat</i>	replay for <i>azan</i>
<i>konek</i>	man's genital
<i>kontol (Jw.)</i>	man's genital
<i>kopi O</i>	black coffee
<i>kote (Kel.)</i>	man's genital
<i>kubang</i>	mudpuddle
<i>kubo/kubur</i>	grave yard
<i>kudung</i>	maimed
<i>kuih bakar</i>	a kind of biscuit
<i>kulub</i>	1. foreskin 2. appellation for boy, uncircumcised

<i>kutu</i>	1. head lice 2. implied to youths loitering in street, urchin
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L

<i>lagu</i>	1. song 2. like this (northern state)
<i>laki bini</i>	husband and wife
<i>lalat</i>	housefly
<i>lampu</i>	lamp
<i>lampu picit</i>	torchlight
<i>lancau (Ch.)</i>	man's genital
<i>lapau/lapar</i>	hungry
<i>lat</i>	interval
<i>lat-lat</i>	roughly
<i>lawa</i>	beautiful
<i>lawe</i>	invite
<i>layang-layang</i>	kite
<i>lecet - melecet</i>	chafed
<i>lelenguh/lenguh-lenguh</i>	feeling weak in limbs
<i>lempeng</i>	pancake
<i>licin</i>	slippery
<i>lidah</i>	tongue
<i>lintah</i>	leech
<i>lipat</i>	fold
<i>lembab</i>	humidity
<i>lembah</i>	valley
<i>lembing</i>	spear
<i>lengah</i>	late
<i>lobang</i>	1. hole 2. also implied as woman's genital
<i>loceng</i>	bell
<i>longkang</i>	drain
<i>loya buruk</i>	jesting fellow
<i>lu (Ch.)</i>	you
<i>lucah</i>	obscene
<i>lucu</i>	amusing
<i>lunjur</i>	stretch out (of arms and legs)
<i>lukah</i>	fishtrap
<i>lutut</i>	knee

M

<i>mabuk</i>	1. drunk 2. nauseated, on the verge of vomiting
<i>main</i>	1. play 2. anology for sexual intercourse
<i>makan angin</i>	jaunt
<i>makwa</i>	girlfriend
<i>mamak</i>	Indian Muslim
<i>mampuih (Mi.) /mampus</i>	1. die 2. usually means, To hell with you!
<i>manggis</i>	mangosteen

<i>mari</i> (coll.)	come
<i>masaalah</i>	problem
<i>masjid</i>	mosque
<i>mat</i>	common name to call somebody
<i>mati</i>	die
<i>mati pucuk</i>	impotent
<i>mat salleh/orang putih</i>	westerner
<i>mek</i> (Kel.)	maiden
<i>meleset</i>	depression
<i>membajak</i>	plow
<i>member Eng</i> (coll.)	friend
<i>menantu</i>	son/daughter-in-law
<i>mencako/mencakar</i>	claw
<i>menelangkup/telangkup</i>	lie face downward
<i>menerap/meniarap/tiarap</i>	lie face downward
<i>mengah</i>	breathless
<i>mengaji</i>	learning (usually implied to Koranic learning)
<i>mengaruk</i>	lustful (sex)
<i>mengecek</i>	nagging
<i>mengellentong/kellentong</i>	bluffing
<i>menggetah</i>	trap birds with birdlime
<i>mengharung</i>	wade across
<i>mengidam</i>	pregnant woman craving for something, usually food
<i>mengigau</i>	talk in sleep
<i>mengkali-barangkali</i>	may be
<i>mengurat</i>	flirtation
<i>meninggal meninggal dunia</i>	die
<i>menjahanamkan</i>	destroy
<i>menuding</i>	pointing with finger
<i>menyamar</i>	disguise
<i>menyangkung</i>	squatting
<i>mereling-mengerling</i>	glance
<i>merereb mogrereb maghrib</i>	sunset prayer
<i>Mesedes</i>	Mercedes Benz
<i>miang</i>	itchness
<i>mimpi</i>	dream
<i>mintak</i>	request
<i>moh</i> (coll.)	lets go
<i>moncong</i>	snout
<i>monyet</i>	monkey
<i>mualaf 'mualaf Ar</i>	recent convert to Islam
<i>muntah</i>	vomit
<i>murai</i>	magpie

N

<i>Nabi Sulaiman</i>	Solomon
<i>nafsu</i>	desire
<i>nangka</i>	jack fruit
<i>naya</i>	(short for <i>aniaya</i>) ill treatment

<i>neraka</i>	hell
<i>nikmat</i>	luxury, comfort
<i>niris/nyirih</i>	a kind of plant
<i>niyo/nyiur</i>	coconut
<i>ngabo/khabar - mengkhabarkan</i>	inform
<i>nganga - menganga</i>	opened mouth
<i>ngantuk/ mengantuk</i>	drowsy
<i>ngempap/hempap</i>	drop on
<i>ngiling/giling - menggiling</i>	grind
<i>ngok</i> (coll.)	stupid
<i>ngongkek/kongkek</i> (Ch.)	sexual intercourse
<i>nikah</i>	marriage
<i>nyonya</i> (Ch.)	an elderly Chinese woman

O

<i>OCS</i>	acronym for The Officer Commanding the Station
<i>odes Eng</i>	order (command)
<i>oji/aji</i>	(short for <i>haji</i>) title of address for a man who has made the pilgrimage to Mecca; a woman is known as <i>hajjah</i>
<i>omak/mak/emak</i>	mother
<i>orang asli</i>	Aborigine
<i>orang putih/mat salleh</i>	Westerner
<i>orang rumah</i>	wife

P

<i>padang pasir</i>	desert
<i>paie</i> (Mi.) / <i>pergi</i>	go
<i>paip</i>	tap
<i>palawan/pahlawan</i>	hero
<i>pakat</i>	agreement
<i>pak mentua</i>	(short for <i>bapak mertua</i>) father-in-law
<i>pancang perahu</i>	pole used to tie up the boat to
<i>pancung</i>	decapitate
<i>pancut - terpancut</i>	1. spray 2. ejaculate
<i>panggong wayang</i>	cinema
<i>pantat</i>	woman's genital
<i>pasar malam</i>	night street market
<i>pasar minggu</i>	weekend street market
<i>Patihah / Fatihah</i>	one of the passages in the Quran
<i>patuk</i>	bite
<i>PBB</i>	acronym for <i>Pertubuhan Bangsa-Bangsa Bersatu</i> , United Nations
<i>pedalih/berdalih</i>	excuse

<i>pedih</i>	poignant
<i>pekak</i>	deaf
<i>pekan sari</i>	street market
<i>pelandok</i>	mousedeer
<i>pelanto-pelantar</i>	platform
<i>pelat</i>	lisp
<i>pelekat</i>	sarong
<i>pele-pelir</i>	man's genital
<i>pehuh</i>	sweat
<i>pembelit</i>	liar
<i>pempelahan</i>	(short for <i>perlahan-lahan</i>) slowly
<i>pengantin</i>	bride/bridegroom
<i>penghulu</i>	village chief
<i>pengkalan</i>	jetty
<i>pening</i>	headache
<i>pening-pening</i>	drowsy
<i>pepet</i> (Kel.)	woman's genital
<i>perahu</i>	boat
<i>perangkap</i>	trap
<i>perdana menteri</i>	prime minister
<i>peribahasa</i>	proverb
<i>perigi buta</i>	abandon well
<i>perli</i>	ridicule
<i>permaisuri</i>	queen
<i>periok</i>	pot
<i>petua</i>	give advice, precept
<i>piantan</i>	certain time, moment when something happened
<i>PIBG</i>	acronym for <i>Persatuan Ibu Bapa dan Guru</i> , The Parent - Teacher Association
<i>pikul</i>	1. carry on shoulders 2. measurement
<i>piring hitam</i>	record
<i>pokpek</i> (coll.)	chit-chat
<i>pomen Eng</i>	foreman
<i>poneh hati</i> (Mi.)	<i>panas hati</i> angry
<i>pongong</i>	buttock
<i>puas - kepuasan batin</i>	sexual satisfaction
<i>pucat</i>	pale
<i>pukan</i>	mesmerize
<i>puki</i>	woman's genital
<i>pukul</i>	1. hit 2. applied to <i>lancap</i> , masturbation
<i>punjut</i>	carry thing in a cloth with corners tied together
<i>putau putar</i>	twist
<i>putik</i>	bud
<i>puting</i>	nipple
<i>putu</i>	steamed cake made of flour and palm sugar eaten with grated coconut
<i>putus</i>	broken off

R

<i>rabit</i>	tattered at the edges
<i>rabut</i>	flee
<i>rakaat Ar</i>	division in prayer
<i>ramas</i>	squeeze
<i>rancap</i>	pointed, acute
<i>rangkak - merangkak-rangkak</i>	crawl
<i>rangsang</i>	dried branched
<i>rayap - merayap</i>	creep, glide
<i>rebana ubi</i>	a type of drum famous in Kelantan
<i>rebus</i>	boil
<i>redan</i>	a kind of tree
<i>RELA</i>	acronym for <i>Angkatan Relawan Malaysia</i> , a form of paramilitary group established by the government.
<i>relek Eng</i>	relax
<i>rempah</i>	spice
<i>rendong-gendong</i>	carry
<i>renggut</i>	tug at, yank out
<i>renjis</i>	sprinkle
<i>renyai-renyai-renyai</i>	drizzle
<i>repot Eng</i>	report
<i>reta arta</i>	(short for <i>harta</i>) wealth
<i>rezeki</i>	livelihood
<i>riso.risau</i>	worried
<i>rimau remau</i>	(short for <i>harimau</i>) tiger
<i>robek</i>	torn
<i>romen Eng</i>	romance - flattery
<i>rukuk Isl</i>	deep bow from the waist during prayer ritual

S

<i>sabut kelapa</i>	coconut husk
<i>sadin</i>	sardin
<i>sagat</i>	grate
<i>sagun</i>	cookie made of rice flour with coconut and sugar
<i>sake/sakai</i>	one of the aboriginal tribes
<i>sampan</i>	boat
<i>sangkar</i>	cage
<i>sarang tebian</i>	vespiary, hornets' nest
<i>sat</i>	in a moment (northern states)
<i>sawah</i>	paddy field
<i>sayo/sayur</i>	vegetable
<i>se</i>	one
<i>sedeh-sedih</i>	sad
<i>sekan</i>	shy

selak unveil (of shirt, sarong etc.)
selo Eng slow
semak bush
semayang sembahyang pray
sempal a ball or quid of tobacco held in the mouth between the teeth and the lips usually by elderly woman

senangin a kind of sea fish
sengau nasal, with hare-lip or cleft palate

sengeh grin
sengseng tuck up
sepende (coll.) underwear
serambi verandah
sereban serban turban
serender Eng surrender
serenge seringai grimace
seseta measurement in cubit
sesirat a kind of sealife
setan syaitan devil
setat Eng start
Shadaqallah hulaazim Isl prayer uttered after completing a passage in the Koran

siak mosque caretaker
siasat - menyiasat investigate
sidai - menyidai hang clothes out to dry
sikgenal Eng signal
silang - bersilang crossed
silap wrong, false mistaken
silat Malay traditional martial arts
simpang empat cross road
simpe simpai hoop
singkap unveil
siong canine tooth, tusk
sireh betel vine
siul whistle
sontot (coll.) (applied to sexual intercourse)
soo (coll. in Johor) an expression of satisfaction

sorong push
sosen/se sen one sen
suam lukewarm (water)
sujud bow from kneeling position so that forehead touches floor (part of prayer ritual)

sukek/sukat - bersukat measure
sula - disulanya sharp vertical stake thrust through the anus toward the upper part of the body as a form of corporal punishment in the past

sumbat stuff, close up

sunat - bersunat circumcision
sundal prostitute
sunge/sungai river
suro (short for *surau*) prayer house
susun arrange
syok (coll.) fancy, applied also to enjoy
syurga heaven

T

tahi faeces
taik faeces
taitel Eng title
takabur/takbur arrogance
tak de le (short for *tidak ada lah*) none
takel Eng tackle
talak Isl 1. divorce 2. divorce formula used by the husband

tale tala hit with a fist
tamak greed
tambat tied up
tandang visit
tandang lekat literally means a sticky visitor
tandas toilet
tapai fermented food, usually made of glutinous rice or tapioca

tarik date
tauladan teladan model, exemplar
tawak tawak-tawak a type of gong used to summon people

tabarau a kind of fish
tebing (river) bank
tebok bore through
tegap sturdy
tekeder/takdir fate
tekop cover
telanjang naked
telanjo terlanjur too late
telapak kaki sole of foot
telor 1. egg 2. applied also to testicle
temberang bluffing
temenggong police
tempayan large water jar
tenggek 1. squat 2. applied also to sexual intercourse

tengkolok head gear
tere Eng terror
tetek breast
tikar mat
tikus mouse
TNB acronym for *Tenaga Nasional Berhad*, a company supplying electricity

togel 1. tail-less 2. hairless

<i>tok batin</i>	the title for the chief of the Aborigines
<i>tokeh 'taukeh</i>	Chinese shop vendor
<i>toleh</i>	turn of head
<i>tonyoh</i>	rub to
<i>tonggeng</i>	bend down
<i>tombak</i>	spear
<i>toyol</i>	a kind of ghost (like a child and naked)
<i>trapik lait Eng</i>	traffic light
<i>Trojan</i>	a brand of detergent
<i>tube/tubir</i>	edge
<i>tukang gunting</i>	barber
<i>tunang</i>	fiance, fiancée; <i>bertunang</i> , engage
<i>tutup</i>	1. close 2. cover
<i>TV3</i>	a privately owned television channel

U

<i>ubat nyamik</i>	mosquito coil
<i>ubi</i>	tapioca
<i>ulo ula</i>	(short for <i>ular</i>) snake
<i>uji</i>	test
<i>umo</i>	(short for <i>umur</i>) age
<i>urut</i>	massage
<i>usung</i>	carry, stretcher
<i>ustat ustaz Ar</i>	male religious teacher; female is known as <i>ustazah</i>
<i>uzo</i>	(short for <i>uzur</i>) enfeebled

W

<i>wak</i>	an elderly Javanese man
<i>wak lurah</i>	Javanese village chief
<i>wirid</i>	recite Koranic passages
<i>wuduk Ar</i>	ritual ablution

Y

<i>yakin</i>	sure
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Z

<i>ziarah - menziarah</i>	visit
<i>zohor: zuhur Ar</i>	afternoon prayer

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